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1550
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PETER CORNELIUS

MUSIKALISCHE WERKE

Erste Gesamtausgabe
im Auftrage seiner Familie herausgegeben

von

MAX HASSE



BAND III



VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG

Printed in Germany

BRIDGE BROTHERS
MUSIC
56 WEST 45 STREET
NEW YORK 36, N.Y.

Franz Lipst

seinen Meister, Freunde und Gönner,

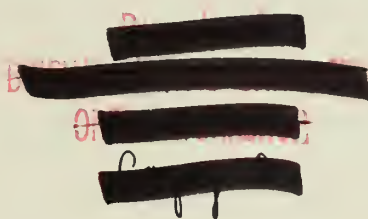
widmet dies Buch

als ein ganzes Gefüge, seinen

Gesamtheit, seiner Liebe und Dankbarkeit

Am 2ten April 1858.

Wien

A block of text that has been completely redacted with black ink. The redaction covers several lines of text, likely the name of the recipient or a dedication. Faint red text is visible behind the blacked-out area.

Julius Comenius

Der Barbier von Bagdad.

Komische Oper in zwei Aufzügen.

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OPERA WORKSHOP

Peter Cornelius.

Dichtung: Im Oktober und November 1855 und im November 1856 teils in Weimar, teils auf der Bernhardshütte (Thüringerwald).

Musik: Vom 7. November 1856 bis zum Februar 1858 mit größeren Unterbrechungen der Arbeit teils auf der Bernhardshütte, teils im Johannisbergergrunde.

Ouvertüre.

Rasch, nicht zu hastig.

Kleine Flöte. *mf*

2 große Flöten. *mf*

2 Oboen. *mf*

2 Klarinetten in A. *mf* *p*

2 Fagotte. *mf* *p*

4 Hörner in F. *mf*

2 Trompeten in E. *mf*

2 Tenorposaunen. *mf*

Baßposaune. *mf*

3 Pauken in Fis H D. *mf*

Triangel. *mf*

Becken
u. große Trommel. *mf*

Rasch, nicht zu hastig.

Erste Violinen. *mf* *p*

Zweite Violinen. *mf* *p*

Bratschen. *mf* *p*

Violoncelle. *mf* *p*

Kontrabässe. *mf*

A

Musical score for the first system, measures 1-10. The score is written for five staves. The first staff begins with a *mf* dynamic and a *zu 2.* marking. The second staff also starts with *mf*. The third staff has *mf* and a *p* marking. The fourth staff has *mf* and a *p* marking. The fifth staff has *mf* and a *p* marking. The system concludes with a section labeled **A**.

Musical score for the second system, measures 11-20. The score continues with five staves. The first staff has *mf* and *p* markings, followed by a triplet and a *cresc.* marking. The second staff has *mf* and *p* markings, followed by a triplet and a *cresc.* marking. The third staff has *mf* and *p* markings, followed by a triplet and a *cresc.* marking. The fourth staff has *mf* and *p* markings, followed by a triplet and a *cresc.* marking. The fifth staff has *mf* and *p* markings, followed by a triplet and a *cresc.* marking. The system concludes with a section labeled **A**.

A

Musical score for piano and voice, page 3. The score is in G major and 3/4 time. It features a piano accompaniment with complex textures and a vocal line with "ten." markings. Dynamics include *p*, *mf*, and *ten.* (tension).

The score is divided into two systems. The first system consists of 8 measures, and the second system consists of 4 measures. The piano part includes various textures, including triplets and sustained chords. The vocal line features melodic phrases with "ten." markings indicating tension.

Dynamics and markings include:

- p* (piano)
- mf* (mezzo-forte)
- ten.* (tension)

[illegible]

poco rit. a tempo

Musical score for the first system, measures 1-8. The score is for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has two sharps (F# and C#). The tempo is "poco rit. a tempo". The first four measures show a crescendo in the Violin I part, followed by a melodic line in Violin II. Measures 5-8 show a dynamic shift from mezzo-forte (*mf*) to piano (*p*) in the Violin I and II parts, while the Viola and Cello/Double Bass parts remain at mezzo-forte (*mf*).

poco rit. a tempo

Musical score for the second system, measures 9-16. The score continues the string quartet. Measures 9-12 feature a melodic line in Violin I with a triplet of eighth notes, marked "arco" and "mf p". Measures 13-16 show a crescendo in all parts, with Violin I and II reaching mezzo-forte (*mf*) and the Viola and Cello/Double Bass parts reaching piano (*p*).

C
poco rit. Etwas langsamer als zu Anfang.

poco rit. Etwas langsamer als zu Anfang.

Erstes Tempo.

First system of musical notation, titled "Erstes Tempo." It consists of two systems of staves. The first system has five staves: four treble clefs and one bass clef. The second system has five staves: two treble clefs, one bass clef, and two more staves (one treble, one bass). The music is in G major (one sharp) and 4/4 time. Dynamics include *f* (forte) and *cresc.* (crescendo). The phrase "zu 2." appears above the first staff of the first system and above the third staff of the second system. The first system ends with a double bar line.

Erstes Tempo.

Second system of musical notation, also titled "Erstes Tempo." It consists of six staves: three treble clefs, one bass clef, and two more staves (one treble, one bass). The music continues in G major and 4/4 time. Dynamics include *f* (forte) and *cresc.* (crescendo). The second system ends with a double bar line.

Wieder etwas ruhigeres Tempo.

The first system of the musical score consists of eight measures. The first four staves (treble and bass clefs) contain active musical notation with various rhythmic patterns and dynamics, including 'f' (forte). The last four staves are mostly rests, indicating a quiet or sustained section.

Wieder etwas ruhigeres Tempo.

The second system of the musical score consists of eight measures. The first four staves continue the piano texture. The fifth staff is labeled "Velle. unis." and contains vocal notation. The sixth staff is labeled "p espress." and contains piano accompaniment. The seventh and eighth staves are labeled "cresc." and contain piano accompaniment. Dynamics include "f" (forte), "p" (piano), and "cresc." (crescendo).

Erstes Tempo.

First system of musical notation, labeled "Erstes Tempo." It consists of two systems of staves. The first system has five staves: four treble clefs and one bass clef. The second system has five staves: two treble clefs, one bass clef, and two more staves (one treble, one bass). The music is in 2/4 time. Dynamics include *f* (forte) and *cresc.* (crescendo). There are markings "zu 2." above some staves. The first system ends with a double bar line.

Erstes Tempo.

Second system of musical notation, also labeled "Erstes Tempo." It consists of four staves: two treble clefs and two bass clefs. The music is in 2/4 time. Dynamics include *f* (forte) and *cresc.* (crescendo). The system ends with a double bar line.

Wieder etwas zurückhaltend.

First system of music, measures 1-8. The score consists of five staves. The first two staves are treble clef, and the last two are bass clef. The grand staff (bottom two staves) is in bass clef. The music is in D major and 2/4 time. Dynamics include forte (*f*), piano (*p*), and first/second endings (1., zu 2.).

Wieder etwas zurückhaltend.

Second system of music, measures 9-16. The score consists of five staves. The first two staves are treble clef, and the last two are bass clef. The grand staff (bottom two staves) is in bass clef. The music is in D major and 2/4 time. Dynamics include forte (*f*), piano (*p*), and crescendo (*cresc.*).

rit.

The musical score is written for piano and voice. It consists of two systems of staves. The first system has five staves: a grand staff (treble and bass clef) and three single staves (two treble, one bass). The second system also has five staves: a grand staff and three single staves. The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. The first system includes a 'rit.' (ritardando) marking. The second system includes a 'p' (piano) marking. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

D
a tempo

zu 2. *stacc.*
p

stacc.
p

stacc.
p

zu 2. *stacc.*
p

p

a tempo

pizz.
p

pizz.
p

pizz.
p

D

musical score for piano and orchestra, page 14. The score is in G major and 2/4 time. It features a piano part with three staves and an orchestra part with five staves. The piano part includes dynamics like *cresc.* and *mf*. The orchestra part includes dynamics like *mf* and *sfz*.

The piano part consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The piano part includes dynamics like *cresc.* and *mf*.

The orchestra part consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and a key signature of one sharp (F#). The fourth and fifth staves have a bass clef and a key signature of one sharp (F#). The orchestra part includes dynamics like *mf* and *sfz*.

poco slentando

The musical score is divided into two systems. The first system consists of six staves. The top two staves (treble clef) contain piano (p) parts, featuring triplets and dynamic markings of *pp* and *p*. The bottom four staves (bass clef) contain string parts, with the first two staves showing a melodic line and the last two staves showing a rhythmic accompaniment. The second system also consists of six staves. The top two staves (treble clef) are for the piano, with the first staff marked *arco* and *pp*. The bottom four staves (bass clef) are for the strings, with the first two staves marked *arco* and *pp*. The tempo marking "poco slentando" appears at the beginning of the first system and above the string staves of the second system.

a tempo

First system of musical notation, measures 1-6. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one sharp (F#). The tempo marking is "a tempo". The notation includes a triplet of eighth notes in measure 2, and various chords and melodic lines in measures 3-6. The piano part is marked with a forte (f) dynamic in measure 2.

Second system of musical notation, measures 7-12. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one sharp (F#). The tempo marking is "a tempo". The notation includes a triplet of eighth notes in measure 7, and various chords and melodic lines in measures 8-12. The piano part is marked with a forte (f) dynamic in measure 7.

a tempo

Third system of musical notation, measures 13-18. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one sharp (F#). The tempo marking is "a tempo". The notation includes a triplet of eighth notes in measure 13, and various chords and melodic lines in measures 14-18. The piano part is marked with a forte (f) dynamic in measure 13.

Etwas weniger schnell.

The first system of the musical score consists of six measures. Measures 1 and 2 are rests for all parts. Measures 3 through 6 contain complex musical notation for five staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *z. 2.* (second ending). The key signature is one sharp (F#).

Etwas weniger schnell.

The second system of the musical score consists of four measures. Measures 7 and 8 are rests for all parts. Measures 9 and 10 contain complex musical notation for five staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *arco* (arco). The key signature is one sharp (F#).

This musical score, identified as P. C. 135, is a complex composition for multiple voices and instruments. It is written in a key signature of one sharp (F#) and a common time signature (C). The score is organized into three main systems of staves.

The first system consists of five staves. The top staff is a single melodic line. The subsequent four staves are grouped by a brace on the left, indicating they represent a single instrument or voice part. These staves contain dense harmonic textures with many chords and arpeggiated figures. The notation includes various note values, rests, and dynamic markings such as accents and slurs.

The second system also consists of five staves. The top staff continues the melodic line, with a small annotation "zu 2" above it in the final measure. The lower four staves continue the harmonic accompaniment, maintaining the complex texture established in the first system.

The third system consists of four staves. The top two staves are grouped by a brace and feature rapid, flowing melodic passages with many sixteenth and thirty-second notes. The bottom two staves continue the harmonic accompaniment, with some measures showing a change in the bass line.

The notation throughout the score is highly detailed, with many accidentals (sharps, flats, naturals) and complex rhythmic patterns. The overall style is characteristic of late 19th or early 20th-century musical notation.

The image displays a page of musical notation, page 19, from a manuscript. The page is divided into two main systems of staves. The first system consists of six staves, and the second system consists of five staves. The notation is written in a style that includes various musical symbols such as notes, rests, and accidentals. The first system of staves shows a complex arrangement of notes and rests, with some staves featuring a key signature change from G major to F major. The second system of staves continues the musical composition, with a focus on rhythmic patterns and melodic lines. The notation is clear and legible, with a consistent use of musical symbols and staff lines.

Etwas zögernd.

The first system of the musical score consists of six staves. The top two staves are for the right hand, and the bottom four are for the left hand. The key signature is one sharp (F#). The tempo/mood is 'Etwas zögernd.' (Somewhat hesitating). The music begins with a series of eighth and sixteenth notes in the right hand, followed by a series of chords in the left hand. The first measure of the right hand is marked with a piano (*p*) dynamic. The first measure of the left hand is also marked with a piano (*p*) dynamic. The music continues with various rhythmic patterns and dynamics, including a series of chords in the left hand and a series of eighth notes in the right hand. The system ends with a final chord in the left hand.

Etwas zögernd.

The second system of the musical score consists of six staves. The top two staves are for the right hand, and the bottom four are for the left hand. The key signature is one sharp (F#). The tempo/mood is 'Etwas zögernd.' (Somewhat hesitating). The music begins with a series of eighth and sixteenth notes in the right hand, followed by a series of chords in the left hand. The first measure of the right hand is marked with a piano (*p*) dynamic. The first measure of the left hand is also marked with a piano (*p*) dynamic. The music continues with various rhythmic patterns and dynamics, including a series of chords in the left hand and a series of eighth notes in the right hand. The system ends with a final chord in the left hand.

Nun wieder auf die Schnelligkeit des ersten Tempo zugehend.

First system of musical notation, consisting of five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The music is mostly rests, with some initial notes in the first staff.

Nun wieder auf die Schnelligkeit des ersten Tempo zugehend.

Second system of musical notation, consisting of five staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The music features rapid sixteenth-note passages with dynamic markings: *cresc.* (crescendo) and *sfz* (sforzando).

F Erstes Tempo.

F Erstes Tempo.

F

Musical score for P. C. 135, page 23. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system contains measures 1-8, the second system contains measures 9-16, and the third system contains measures 17-24. The piano part is marked 'p' (piano) throughout. The string parts feature various techniques including pizzicato (pizz.), arco (arco), and triplets (3). A crescendo (cresc.) is marked in measure 14. A first ending (1.) is marked in measure 24.

The musical score is written for a piano, featuring a complex arrangement of staves. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into two systems, each containing four staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system also includes a grand staff and two additional staves. The notation includes various musical symbols such as triplets, crescendos, and dynamic markings.

First System:

- Staff 1 (Grand Staff Treble): Contains a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Dynamic marking: *p cresc.*
- Staff 2 (Grand Staff Bass): Contains a half note, followed by a half note, and then a half note. Dynamic marking: *p*
- Staff 3: Contains a half note, followed by a half note, and then a half note.
- Staff 4: Contains a half note, followed by a half note, and then a half note.

Second System:

- Staff 1 (Grand Staff Treble): Contains a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Dynamic marking: *p*
- Staff 2 (Grand Staff Bass): Contains a half note, followed by a half note, and then a half note. Dynamic marking: *p*
- Staff 3: Contains a half note, followed by a half note, and then a half note. Dynamic marking: *cresc.*
- Staff 4: Contains a half note, followed by a half note, and then a half note. Dynamic marking: *mf*

Third System:

- Staff 1 (Grand Staff Treble): Contains a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Dynamic marking: *p*
- Staff 2 (Grand Staff Bass): Contains a half note, followed by a half note, and then a half note. Dynamic marking: *p*
- Staff 3: Contains a half note, followed by a half note, and then a half note. Dynamic marking: *cresc.*
- Staff 4: Contains a half note, followed by a half note, and then a half note. Dynamic marking: *mf*

Fourth System:

- Staff 1 (Grand Staff Treble): Contains a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Dynamic marking: *p*
- Staff 2 (Grand Staff Bass): Contains a half note, followed by a half note, and then a half note. Dynamic marking: *p*
- Staff 3: Contains a half note, followed by a half note, and then a half note. Dynamic marking: *cresc.*
- Staff 4: Contains a half note, followed by a half note, and then a half note. Dynamic marking: *mf*

poco rit. **G** Etwas langsamer.

zu 2.
fp *espress.*

p

a tempo
espress.

p

a tempo
espress.

poco rit. Etwas langsamer.

get.

Der Melodie nachgebend.

p

Der Melodie nachgebend.

p

Der Melodie nachgebend.

p

Der Melodie nachgebend.

p

Der Melodie nachgebend.

p

G

zu 2.

f

fp

p

P. C. 135.

1. *p* Der Melodie folgend.
 zu 2. *p* Der Melodie folgend.
p Der Melodie folgend.
p Der Melodie folgend.
p Der Melodie folgend.
p Der Melodie folgend.
espress.
espress.
espress.
cresc.
cresc.
 Der Melodie folgend.

sehr zurückhaltend

First system of musical notation, measures 1-10. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble and bass staff. The treble staff has a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment of chords and single notes. Measures 1-4 show the initial melodic and harmonic development. Measures 5-10 continue the pattern with some rests in the upper staves.

sehr zurückhaltend

Second system of musical notation, measures 11-20. This system continues the piano introduction. Measures 11-14 feature a crescendo (*cresc.*) leading into measures 15-20, which are marked mezzo-forte (*mf*). The melody in the treble staff becomes more active, with eighth and sixteenth notes, while the bass staff continues with a steady accompaniment. The overall texture remains delicate and restrained.

H
poco rit. a tempo

zu 2. stacc.

p

p

p

p

p

p

p

p

p

poco rit. a tempo

pizz.

p

pizz.

p

pizz.

p

pizz.

p

p

H

musical score for piano and orchestra, page 30. The score is in D major and 2/4 time. It features a piano section with four staves and an orchestra section with five staves. The piano part includes a melody in the right hand and a bass line in the left hand, both marked *cresc.* and *f*. The orchestra part includes a string section (violin I, violin II, viola, cello, double bass) and a woodwind section (flute, oboe, clarinet, bassoon). The woodwind section has a melodic line marked *p* and *f*. The string section has a rhythmic pattern marked *cresc.* and *f*. The score is divided into two systems, each with six measures. The first system ends with a double bar line, and the second system begins with a new key signature change to D major.

poco slentando

First system of music, measures 1-7. The score is written for five staves. The key signature has four sharps (F#, C#, G#, D#). The tempo/mood is marked "poco slentando". The first staff has a triplet of eighth notes in measure 1, followed by a half note in measure 2, and then rests. The second staff has a triplet of eighth notes in measure 1, followed by a half note in measure 2, and then rests. The third staff has a half note in measure 1, followed by a half note in measure 2, and then rests. The fourth staff has a half note in measure 1, followed by a half note in measure 2, and then rests. The fifth staff has a half note in measure 1, followed by a half note in measure 2, and then rests. The dynamic marking "p" (piano) is present in measures 1, 2, 6, and 7.

Second system of music, measures 8-14. The score is written for five staves. The key signature has four sharps (F#, C#, G#, D#). The tempo/mood is marked "poco slentando". The first staff has a half note in measure 8, followed by a half note in measure 9, and then rests. The second staff has a half note in measure 8, followed by a half note in measure 9, and then rests. The third staff has a half note in measure 8, followed by a half note in measure 9, and then rests. The fourth staff has a half note in measure 8, followed by a half note in measure 9, and then rests. The fifth staff has a half note in measure 8, followed by a half note in measure 9, and then rests. The dynamic markings "p" (piano) and "pp" (pianissimo) are present in measures 8, 9, 10, 11, 12, 13, and 14.

poco slentando

Third system of music, measures 15-21. The score is written for five staves. The key signature has four sharps (F#, C#, G#, D#). The tempo/mood is marked "poco slentando". The first staff has a half note in measure 15, followed by a half note in measure 16, and then rests. The second staff has a half note in measure 15, followed by a half note in measure 16, and then rests. The third staff has a half note in measure 15, followed by a half note in measure 16, and then rests. The fourth staff has a half note in measure 15, followed by a half note in measure 16, and then rests. The fifth staff has a half note in measure 15, followed by a half note in measure 16, and then rests. The dynamic markings "pp" (pianissimo) and "sfz" (sforzando) are present in measures 15, 16, 17, 18, 19, 20, and 21. The word "arco" is written above the first staff in measures 15, 16, and 17.

a tempo

zu 2.

p

cresc.

mf

p

cresc.

mf

zu 2.

p

cresc.

mf

1. 3

p

a tempo

pizz.

cresc.

mf

pizz.

cresc.

mf

pizz.

cresc.

mf

pizz.

cresc.

mf

I Etwas weniger schnell.

zu 2.

in Es. zu 2.

1.

2. u. 3.

in Fis H Es.

Etwas weniger schnell.

arco

arco

arco

arco

I

This page of musical notation consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves, likely for voices or other instruments. The second system includes a grand staff and two additional staves. The notation is complex, featuring many beamed notes, slurs, and dynamic markings such as *z. u. 2.* and *1. u. 2.*. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

The first system of staves (from top to bottom):

- Staff 1: Treble clef, contains a single note with a fermata.
- Staff 2: Treble clef, contains a series of chords and single notes.
- Staff 3: Treble clef, contains a series of chords and single notes.
- Staff 4: Bass clef, contains a series of chords and single notes.

The second system of staves (from top to bottom):

- Staff 5: Treble clef, contains a series of chords and single notes.
- Staff 6: Treble clef, contains a series of chords and single notes.
- Staff 7: Bass clef, contains a series of chords and single notes.
- Staff 8: Bass clef, contains a series of chords and single notes.

The notation is highly detailed, with many slurs and beamed notes, suggesting a complex and expressive piece.

This page of musical notation, numbered 35, contains two systems of staves. The first system consists of eight staves, and the second system consists of six staves. The notation is complex, featuring various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is B-flat major (two flats). The first system includes a variety of rhythmic patterns and melodic lines, with some staves showing sustained notes and others showing more active movement. The second system continues the musical development, with some staves featuring rapid sixteenth-note passages and others showing sustained chords. The overall structure suggests a multi-movement or multi-sectional piece.

Etwas zögernd.

[illegible]

Etwas zögernd.

A blank musical score page with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. All staves have a key signature of two flats (Bb and Eb) and contain only whole rests for the first six measures.

Zunehmende Bewegung.

First system of musical notation, titled "Zunehmende Bewegung." It consists of two systems of staves. The first system has five staves: four grand staves (treble and bass clef) and one bass staff. The second system has five staves: four grand staves and one bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings and other annotations include:

- fp* (fortissimo piano) in the first system, first grand staff.
- cresc.* (crescendo) in the first system, second grand staff.
- mf* (mezzo-forte) in the first system, second grand staff.
- fp* in the first system, third grand staff.
- fp* in the first system, fourth grand staff.
- zu 2.* (zu 2.) in the first system, fifth grand staff.
- cresc.* in the first system, fifth grand staff.
- mf* in the first system, fifth grand staff.
- p* (piano) in the second system, first grand staff.
- cresc.* in the second system, first grand staff.
- mf* in the second system, first grand staff.
- p cresc.* in the second system, second grand staff.
- mf* in the second system, second grand staff.
- mf* in the second system, third grand staff.
- mf* in the second system, fourth grand staff.
- mf* in the second system, fifth grand staff.

Zunehmende Bewegung.

Second system of musical notation, titled "Zunehmende Bewegung." It consists of two systems of staves. The first system has five staves: four grand staves and one bass staff. The second system has five staves: four grand staves and one bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings and other annotations include:

- sfz* (sforzando) in the first system, first grand staff.
- sfz* in the first system, second grand staff.
- sfz* in the first system, third grand staff.
- mf* (mezzo-forte) in the first system, fourth grand staff.
- mf* in the first system, fifth grand staff.

Musical score for a piano piece, page 38. The score is in B-flat major and 4/4 time. It consists of three systems of staves. The first system has five staves, the second has five staves, and the third has five staves. The music features various melodic lines, chords, and dynamic markings such as *cresc.*, *sfz*, and *p.*.

Schneller.

Musical score for the first system, marked "Schneller." It consists of 11 staves. The first five staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The next three staves are also grouped by a brace. The sixth staff has a treble clef and a key signature of two flats. The seventh staff has a treble clef and a key signature of two flats. The eighth staff has a treble clef and a key signature of two flats. The ninth staff has a bass clef and a key signature of two flats. The tenth staff has a treble clef and a key signature of two flats. The eleventh staff has a bass clef and a key signature of two flats. The music is in 2/4 time and features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamics include "f" (forte) and "sf" (sforzando).

Schneller.

Musical score for the second system, marked "Schneller." It consists of 5 staves. The first three staves are grouped by a brace on the left. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The music is in 2/4 time and features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamics include "f" (forte) and "sf" (sforzando).

Zurückhaltend, einlenkend.

K Viel gemessener Bewegung als zu Anfang.

a tempo
zu 2.
rit.
a tempo
zu 2.
rit.
a tempo
rit.
a tempo
rit.
marcato
zu 2.
a tempo
rit.
a tempo
zu 2.
a tempo
a tempo
a tempo
marcato
in Fis H E.
mf

Zurückhaltend, einlenkend.

K Viel gemessener Bewegung als zu Anfang.

rit.
a tempo
rit.
a tempo
rit.
a tempo
rit.
a tempo
rit.
marcato
a tempo
rit.
marcato
a tempo
rit.
marcato
a tempo

The musical score is presented in two systems. The first system features two staves, both in treble clef, with a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second system features two staves, both in bass clef, with a key signature of three flats (Bb, Eb, Ab) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This musical score, identified as P. C. 135, is a complex composition for multiple voices and instruments. It is organized into two main systems, each containing five staves. The first system includes four vocal staves (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The second system features a more intricate arrangement with multiple staves, including what appears to be a solo voice part and a piano accompaniment. The notation is highly detailed, featuring numerous triplets, slurs, and various accidentals (sharps, flats, naturals, and double sharps). The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly stated but appears to be 4/4 based on the bar lines. The score is written in a formal, classical style, typical of early 20th-century musical notation.

This musical score page, numbered 43, contains two systems of music. The first system consists of eight staves, with the first four staves grouped by a brace on the left. The first four staves are in treble clef with a key signature of three sharps (F#, C#, G#). The fifth and sixth staves are in bass clef with the same key signature. The seventh and eighth staves are in bass clef with a key signature of two flats (Bb, Eb). The notation includes various note values, rests, and dynamic markings such as 'zu 2.' appearing on the second, third, and sixth staves. The second system, located at the bottom of the page, consists of six staves. The first three staves are in treble clef with a key signature of three sharps, featuring dense, rapid sixteenth-note passages. The fourth and fifth staves are in bass clef with a key signature of three sharps, also featuring rapid sixteenth-note passages. The sixth staff is in bass clef with a key signature of two flats, providing a bass line for the section. The page concludes with a page number '43' in the top right corner.

The image displays a page of musical notation, likely for a piano piece, consisting of two systems of staves. The first system contains five staves, and the second system contains four staves. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system shows a complex arrangement of notes and rests, with some staves featuring longer note values and others having more frequent, shorter notes. The second system continues the musical theme, with a focus on rhythmic patterns and melodic lines. The overall layout is clean and professional, typical of a printed musical score.

L Schneller.

string.

Musical score for the first system, measures 1-8. The piano part consists of five staves. The first four staves are for the right hand, and the fifth is for the left hand. The string part consists of three staves (violin I, violin II, and cello/bass). The key signature is three sharps (F#, C#, G#). The tempo is marked 'L Schneller.' and the string section is marked 'string.'. Dynamics include 'ff' (fortissimo) and 'f' (forte). The vocal line in the piano part has the lyrics 'zu 2.' in measure 6.

Schneller.

string.

Musical score for the second system, measures 9-16. The piano part consists of five staves. The first four staves are for the right hand, and the fifth is for the left hand. The string part consists of three staves (violin I, violin II, and cello/bass). The key signature is three sharps (F#, C#, G#). The tempo is marked 'Schneller.'. Dynamics include 'ff' (fortissimo) and 'f' (forte).

Langsam, der Solostimme folgend.

a tempo

First system of musical notation. It consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Langsam, der Solostimme folgend.' and 'a tempo'. The music includes various chords, single notes, and rests. Dynamics include *f* (forte) and *p* (piano). A phrase 'ganz frei vorzutragen' is written above a melodic line in the fourth staff.

Langsam, der Solostimme folgend.

a tempo

Second system of musical notation. It consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Langsam, der Solostimme folgend.' and 'a tempo'. The music includes various chords, single notes, and rests. Dynamics include *f* (forte) and *p* (piano).

Fl. a 2. *a tempo*

Ob. *pp*

Klar. *pp*

Fag. *pp*

a tempo

Chor der Diener. *p* Sanft - ter Schlummer Wiegt ihn ein, Lin - dert mil - de Je - de Pein.

pp

1

Le - se drum! Still und stumm! Wei - net nicht! Weckt ihn nicht!

pizz.

1

B. C. 435

Fl. *cresc.*

Ob. *cresc.*

Klar. *cresc.*

Fag. *cresc.*

arco *cresc.*

arco *cresc.*

arco *cresc.*

arco *cresc.*

fz cresc.

Bald, ach bald verglimmt sein Le - - bens - licht. Weinet nicht! Weckt ihn nicht!

arco *cresc.*

arco *cresc.*

arco *cresc.*

[illegible]

Langsamere Viertel.

Fag. *p*

Hr. *p*

Harfe. *p*

Langsamere Viertel.

Komm' dei - ne Blu - men zu be -

Ihn umschwebt ein Traum-ge - sicht.

arco *p*

Fag.

Harfe.

gie - Ben, o Mar - gia - na!

Fag.

Harfe.

Laß dei - nes Bli - ckes mich ge - nie - Ben, o Mar -

2 Etwas belebter.

arco

pp

arco

pp

arco

pp

gia - - - na! Bleib' e - wig

2

This musical score is for the opera 'Die Verurtheilten' by Franz Schubert, specifically the scene 'Die Verurtheilten' (Act II). The score is arranged for a full orchestra and a vocal ensemble. The instruments shown include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hr.), Trumpet (Tp.), Trombone (Tb.), and Cymbal (Cym.). The vocal parts are for the Chorus (Chor) and the Chorus of Servants (Chor der Diener). The score is in 3/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Allegretto'. The score is divided into measures, with some measures containing rests for certain instruments or voices. The lyrics are in German, and the music is written in a standard musical notation with staves and notes.

Instrumental Parts:

- Fag. (Bassoon):** Plays a melodic line in the first measure, followed by a rest.
- Hr. (Horn):** Plays a melodic line in the first measure, followed by a rest.
- Fl. (Flute):** Plays a melodic line in the first measure, followed by a rest.
- Ob. (Oboe):** Plays a melodic line in the first measure, followed by a rest.
- Cl. (Clarinet):** Plays a melodic line in the first measure, followed by a rest.
- Trp. (Trumpet):** Plays a melodic line in the first measure, followed by a rest.
- Tb. (Trombone):** Plays a melodic line in the first measure, followed by a rest.
- Cym. (Cymbal):** Plays a melodic line in the first measure, followed by a rest.

Vocal Parts:

- Chor (Chorus):** Sings the lyrics "mir ver-schlos-sen E-dens Tor. Bleib' e-wig mir ver-schlos-sen E-dens".
- Chor der Diener (Chorus of Servants):** Sings the lyrics "O hört ihn re-den".

Tempo and Key: The tempo is marked 'Allegretto' and the key signature has two sharps (F# and C#).

[illegible]

[illegible]

Musical score for piano and voice, page 54. The score is in B-flat major and 4/4 time. It features a piano introduction and a vocal melody with lyrics in German. The piano part includes arpeggiated chords and a rhythmic accompaniment. The vocal part has lyrics: "na, o Mar - - - - - gia - - - - - E - - den. Ach bald Ach".

The score is divided into two systems. The first system contains the piano introduction and the vocal melody. The second system contains the piano accompaniment and the vocal melody.

The piano introduction consists of four measures. The first measure has a treble clef and a key signature of two flats. The second measure has a bass clef and a key signature of two flats. The third and fourth measures have a treble clef and a key signature of two flats.

The piano accompaniment consists of four measures. The first measure has a treble clef and a key signature of two flats. The second measure has a bass clef and a key signature of two flats. The third and fourth measures have a treble clef and a key signature of two flats.

The vocal melody consists of four measures. The first measure has a treble clef and a key signature of two flats. The second measure has a bass clef and a key signature of two flats. The third and fourth measures have a treble clef and a key signature of two flats.

The lyrics are: "na, o Mar - - - - - gia - - - - - E - - den. Ach bald Ach".

The score includes dynamic markings: *sfz* (sforzando), *ten.* (tension), *p* (piano), and *pp* (pianissimo).

Etwas schneller.

mf *mf* *mf* *mf* *mf* *cresc.*

Etwas schneller.

na. *na.* *na.* *na.* *na.*

Bald hat er aus - gelit - ten, Bald hat sein Fuß beschrit - ten Die Brük - ke des Ge -

na. *na.* *na.* *na.* *na.* *3*

mf *mf*

Ziemlich bewegt.

Fl. *3*

Ob. *3*

Klar. *3*

Fag. *3*

Hr. *1.*

Baßpos.

p

Ziemlich bewegt.

p

p

p

p

p

pizz.

p

Klar. *p*

Fag. *p*

1. u. 2. Hr.

p

p

p

p

p

In Strömen ew' - gen Lichts, In Pa - ra - die - ses Mit - ten, Ruht er beglückt. Gra - na - ten pflückt Und Dat - teln sei - ne

Klar.

Fag.

Hr.

Baßpos.

cresc.

p cresc.

Hand Im won-ni-gen Land; An der Glück-se-li-gen Baum, Am mo-schusduf-ten-den

4

Fag.

4

Saum Von E-denflüs-sen Wiegt ihn mit Küs-sen Der Hou-ri Mund In e-wi-gen Liebes-

Klar.

Fag.

Hr.

Baßpos.

traum. Dort ahnt er kaum, Ver - senkt in Ent - zücken und Freu - en, Die

arco

p *cresc.* *p*

Ob.

Klar.

Hr.

Baßpos.

Trä - nen seiner Ge - treu.en.

p *pf* *pf* *pf* *pf* *pf* *pf*

Fl. *pp*

Ob. *pp*

Klar. *pp*

Fag. *pp*

Hr. *pp*

Baßpos. *pp*

Pk. *pp*

Harfe. *pp*

pf

pf

pf

Nureddin. *pp*

Komm' dei - - ne Blu - - men zu be - gie - - Ben, o Mar -

Chor der Diener. *pp*

In Strahlen ew' - gen Lichts In Pa - ra - die - ses Mit - ten Ruht er beglückt, Gra - na - ten

1. u. 2. Vclle. *pp*

3. Vclle. u. K.-Bässe. *pp*

The musical score is arranged in systems. The first system consists of four staves (two treble and two bass clefs) with complex melodic and harmonic lines. The second system continues this with similar complexity. The third system features a prominent triplet pattern in the bass line, marked *pp*. The fourth system includes a section with repeated rhythmic figures in the treble and bass, marked *pf*. The fifth system contains vocal entries with lyrics in German. The sixth system continues the vocal and piano accompaniment, with the piano part marked *pp*. The seventh system shows further development of the piano accompaniment, also marked *pp*.

Dynamics include *pp* (pianissimo), *pf* (pianoforte), and *p* (piano).

Lyrics (German):
 gia - - - na! Laß dei - nes Bli - ckes mich ge -
 pflückt Und Dat,eln sei - ne Hand Im wonnigen Land. An der Glücksel - gen Baum, Am mo - schusduftenden Saum Von

The musical score is arranged in two systems. The first system consists of a grand staff (treble and bass clef) and a vocal line (treble clef). The second system also consists of a grand staff and a vocal line. The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. The vocal line includes lyrics in German.

System 1:

- Grand staff: Treble and bass clef, key signature of one sharp (F#).
- Vocal line: Treble clef, key signature of one sharp (F#).

System 2:

- Grand staff: Treble and bass clef, key signature of one sharp (F#).
- Vocal line: Treble clef, key signature of one sharp (F#).

Lyrics:

nie - ßen o Mar - gia - - - - - na. Mar -

E - den flüs - sen Wiegt ihn mit Küs - sen Der Hou - ri Mund In se - li - gen Traum.

gia - - - na! Mar - gia - - - na!
 Weckt ihn nicht! Still! Weckt ihn nicht! Bald ver-
 Velle. pizz. arco
 K.-Bässe. pizz. arco

6

rit. a tempo rit.

muta in A D C.

rit. a tempo rit.

pizz. pp

glimmt sein Le - bens - licht.

(Während der letzten Worte zieht sich der Männerchor leise zurück und Nureddin bleibt allein auf der Scene.)

pizz. pp

Zweite Scene.

Nureddin allein.

Rasch, heftig.

poco rit.

Fl. *ten.* *p*

Ob. *ten.* *p*

Klar. *ten.* *p*

Fag. *zu 2. ten.* *p*

Rasch, heftig.

poco rit.

f

f

f

f

Nureddin (fährt vom Lager empor).

(erhebt sich und tritt in den Vordergrund)

So leb' ich noch!

So hat noch nicht Der Liebe Feuer mich zer-

f

f

f

a tempo

Ob. *p*

Klar. *p*

Fag. *p*

p

sf

sf

sf

a tempo

cresc. *p* *f* *p* *f* *p* *f*

cresc. *p* *f* *p* *f* *p* *f*

cresc. *p* *f* *p* *f* *p* *f*

stört? Mar-gia-na, der mein Herz ge-hört, Mar-gia-na,

p cresc. *mf* *mf*

[illegible]

Ob.

Klar.

Fag.

1. u. 2. Hr.

p cresc.

mf

mf

p cresc.

più lento

Hülfe mir ver-leihn. — Umsonst erprobt ward alle Kunst, Mich rettet ein-zig Lie-besgunst.

Ob. *Tempo I.*
 Klar. *p*
 Fag. *p*
 Hr. *p*
 Bo - sta - na kennet meinen Schmerz. — Sie sprach: „Noch blüht vielleicht dein Glück,

Ob. *poco lento* *a tempo* *poco lento* *a tempo*
 Klar. *mf*
 Fag. *mf*
 Hr. *mf*
poco lento *a tempo* *poco lento* *a tempo*
 Er - forschen will ich bald ihr Herz Und Kunde bring ich dir zu - rück. Er - scheinen will sie heute

rit.

mf. cresc. *p* *cresc.* *sfz* *sf* *p*

hier. Tod oder Le - ben bringt sie mir.

p *cresc.* *sfz* *sf* *p*

(Die Achtelschläge etwas langsamer, als vorher die Halben.) **largamente**

Fl. *ten.* *p* *ten.* *pp* *sfz* *zu 2.*

Ob. *ten.* *p* *ten.* *pp* *sfz* *zu 2.*

Klar. *ten.* *p* *ten.* *pp* *sfz*

Fag. *ten.* *p* *ten.* *pp* *sfz*

Hr. *p* *sfz*

(Die Achtelschläge etwas langsamer, als vorher die Halben.) **largamente**

div. *ten.* *pp* *sfz*

Vclle. *ten.* *p* *ten.* *pp* *sfz*

K.-Bässe. *ten.* *p* *ten.* *pp* *sfz*

Fl. poco rit. a tempo

Ob.

Klar.

Fag.

poco rit. a tempo

Nureddin.

Vclle.

K-Bässe.

Vor deinem Fenster die Blumen Ver-seng-te der Son-ne Strahl, Du tränktest aus

Fl.

Ob.

Klar.

Fag.

1. u. 2. Hr.

gol-de-ner Schale Die Schmach-tenden all-zu-mal. Doch als du die Blu-men

Bewegter.

Ob.
Klar.
Fag.

p

p

p

p

tränk - test, Er - griff mich heiß - glü - hende Pein, Für die kei - nen Tau du mir

p

p

Fl.

1.

Ob.

Klar.

Fag.

p cresc.

p cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

mf

schenk - test Der tau - enden Lip - pen dein. Nun pran - gen die Blu - men und

mf

mf

Fl. *p* *cresc.* *rit.*
 Ob. *p* *cresc.*
 Klar. *p* *cresc.*
 Fag. *p* *cresc.*
 1. u. 2. Hr. *p* *cresc.* *1.* *rit.*

blü - - - hen, Doch hoff_nungslos muß ich er - glü - - - hen, Ver - wel - ken stumm und al -

8 *rit.* *a tempo*
 Fl. *Tempo I.* *p*
 Ob. *p*
 Klar. *p*
 Fag. *p*
 1. u. 2. Hr. *p*

8 *rit.* *a tempo*
 Fl. *Tempo I.* *p* *espress.*
 Ob. *p* *mf*
 Klar. *p* *mf*
 Fag. *p* *mf*
 1. u. 2. Hr. *p* *espress.*

lein, stumm, stumm und al - lein. Und ist denn mein Herz keine Blu - me, Und

[illegible][illegible]

Ob.
Klar.
Fag.
3. u. 4. Hr.

wund, Ge - ne - sung kann es nur hof - - - fen Durch La - be von dei - nem

p *cresc.* *cresc.* *cresc.*

Breit und getragen.

Fl.
Ob.
Klar.
Fag.
Baßpos.

f *cresc.* *cresc.*

Breit und getragen.

Mund. O laß es nicht wel - kend ver - der - - ben, O laß es nicht sin - ken und

cresc. *fp* *cresc.* *cresc.* *cresc.* *fp* *cresc.* *cresc.*

Fl. Ob. Klar. Fag. Hr. Basspos.

ster - - - ben, O ma - che mein Herz, mein Herz ge-

f *zu 2.*

poco rit. **9** a tempo

mf *zu 2.*

poco rit. *p* *div.* a tempo *mf*

sund, O ma - che mein Herz ge - sund.

(Er geht während des Orchesternachspiels zum Tische rechts vom Zuschauer, setzt sich nieder und stützt den Kopf in die Hand, bis Bostana ihn anredet.)

p *mf*

This image shows a page of musical notation for the film score "The Swan Song" by John Williams. The score is for a piano and orchestra. It features multiple staves for different instruments, including strings, woodwinds, brass, and piano. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." (crescendo) and "f" (forte). The page is numbered "24" in the top left corner. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The score is arranged in a traditional orchestral format, with the piano part on the left and the orchestral parts on the right. The piano part consists of a single staff, while the orchestral parts are divided into several systems, each containing staves for different instrument groups. The notation is clear and legible, with a focus on the melodic and harmonic development of the music. The page is a single system, with the music continuing on the next page. The overall style is that of a professional musical score, with a focus on clarity and precision. The page is a good example of the quality of John Williams' work, showing his ability to create a powerful and moving musical score for a film. The music is both beautiful and dramatic, capturing the essence of the film's story and characters. The page is a testament to Williams' skill as a composer, and it is a pleasure to see his work in this format. The page is a great resource for anyone interested in film music, and it is a must-have for any serious musician. The page is a beautiful example of the art of musical notation, and it is a testament to the power of music to tell a story and evoke emotion. The page is a great example of the quality of John Williams' work, and it is a pleasure to see his work in this format. The page is a testament to Williams' skill as a composer, and it is a pleasure to see his work in this format. The page is a great resource for anyone interested in film music, and it is a must-have for any serious musician. The page is a beautiful example of the art of musical notation, and it is a testament to the power of music to tell a story and evoke emotion.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a full orchestral score with vocal parts for the King of Sheikhan, Ko-Ko, and the Ensemble. The score is written in 2/4 time and features a variety of musical notations, including dynamics (p, decresc., e, rit., pp, ten., fp), articulation (accents), and performance instructions (e.g., "The King of Sheikhan"). The score is divided into two systems, each with five staves. The first system includes the vocal parts and the piano accompaniment. The second system includes the piano accompaniment and the ensemble parts. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature of 2/4.

Dritte Scene.

Bostana. Der Vorige.

Lebhaft.

Ob. 1. *fp* *fp* *fp* *cresc.* *sf* *ten.* *poco rit.* *p*

Klar. 2. *fp* *fp* *fp* *cresc.* *sf* *ten.* *p* *sf* *p*

Fag. 1. *fp* *fp* *fp* *cresc.* *sf* *ten.* *p* *sf* *p*

Lebhaft.

Bostana (tritt ein, alt aussehend und in etwas groteskem Kostüm im Ausdruck bald salbungsvoll, bald geschwätzig).

Sei

10 Etwas mäßig, aber dennoch gehende Viertelbewegung.

mf

Etwas mäßig, aber dennoch gehende Viertelbewegung.

Al - lahs Frie - den ü - ber dir, mein Sohn, Sei Al - lahs Frie - den, Al - lahs Frieden ü - ber

10

poco rit.

mf sf cresc. poco rit.

dir mein Sohn, Und denke an ein gut Ge-schenk für mich, Ich komme e-ben von Margia - na

a tempo

11

Fl. Ob. Klar. Fag. f sf sf sf

a tempo

f p f p f p

her. Nureddin. Kommst du, ein Dä - mon, von dem Berge Kâf, Und führst du mich zum

p pizz. 11

Fl. *sfz*

Ob. *sfz*

Klar. *sfz*

Fag. *mf*

cresc.

cresc.

cresc.

Gar - ten des Ent - zük - kens? Wie, o - der har - ret mein der

cresc.

cresc.

mf

12

ten.

f

ten.

f

ten.

f

ten.

f

ten.

p cresc.

fp

p cresc.

fp

p cresc.

fp

Bostana.

Be - ruh' - ge

Qua - - - len

Abgrund, Wo mir das Hirn von ew'gem Feu - er sie - det?

ten.

f

ten.

p cresc.

fp

p cresc.

fp

Ob.

Klar.

Fag.

dich, daß Wonne dich nicht tö - te, Und denke an ein gut Ge - schenk für mich, Ich bringe

13

Fl.

Ob.

Klar. *cresc.*

Fag. *cresc.*

Hr.

Baßpos.

Pk.

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

trem. p cresc.

p cresc.

gu - te Botschaft.

Nureddin.

Gu - - - te Bot - - - schaft!

trem. p cresc.

p cresc.

rit. a tempo

fp *fp*

rit. a tempo
leggiere

p *leggiere* *p* *leggiere* *p* *leggiere*

So bist die Tau - be du, die nach der

Fl. *fp* *fp* *fp* *fp* *fp* *fp*

Sturm - flut Her - nie - der fliegt zur Ar - che mei - nes Her - zens, In dem des

14 Kl. Fl.

Fl.

Klar.

Fag.

trem.

trem.

trem.

Grames Riesenschlange zischt, Darin Ver-zweiflung wie ein Schakal wimmert Und wilde

14

Fl. rit. a tempo

Klar. zu 2. ten. p

Fag. zu 2. b. ten. p

1. u. 2. Hr. ten. p

p rit. a tempo

Bostana.

Eifersucht, ein Ti-ger, heult, Und ach, die Nachtigall der Sehnsucht flö - - - - - tet. So

Mäßig. (Die Achtel etwas ruhiger, als vorher die Viertel.)

rit.

15

Tempo I.

Fl. *p* zu 2.

Ob. *p* zu 2.

Klar. *p* zu 2.

Fag. *p* zu 2.

Mäßig. (Die Achtel etwas ruhiger, als vorher die Viertel.)

rit.

Tempo I.

trem. mf

trem. mf

trem. mf

trem. mf

höre denn: Mar-giana will dich hei-len, Dich laben, ihren Lieblingsblumen gleich.

Nureddin.

O sprich, darf ich sie sehn?

trem. mf

trem. mf

15

Ob. *ten.*

Klar. *ten.*

Fag. *ten.*

Bostana.

Heu-te noch! Nur merke wohl auf Alles, was ich sa-ge, Daß richtig du zum Stelldichein er-

Fl. **Sehr schnell.** In derselben Bewegung fortfahrend, so daß die halben Taktschläge einem Viertel des vorigen Tempo gleichkommen.

Ob.

Klar.

Fag.

p

fp

Sehr schnell. In derselben Bewegung fortfahrend, so daß die halben Taktschläge einem Viertel des vorigen Tempo gleichkommen.

p

cresc.

fp

scheinst.

Kl. Fl.

Fl.

Ob.

Klar.

Fag.

f

zu 2.

cresc.

f deciso

f

f deciso

f deciso

f deciso

f

16

Fl. *ff*
 Ob. *ff*
 Klar. *ff*
 Fag. *ff*
 Hr. *ff*
 Baßpos. *ff*
 Bostana. *ff*
 Nureddin. *ff*

Wenn zum Ge.bet Vom Mi.na.ret Um Mit.tag
 Wenn zum Gebet Vom Mi.na.ret

16

17

Fl. *cresc.*
 Fag. *cresc.*
 Hr. *cresc.*
 Baßpos. *cresc.*
 Bostana. *cresc.*
 Nureddin. *cresc.*

la - det der Mu.ez.zin Ru - fen, Der Ka - di dann, Ein frommer Mann,
 Um Mit.tag la - det der Mu.ez.zin Ru - fen, Der Ka - di dann, Ein frommer

17

Fl. *cresc.* *p cresc.*

Fag. *cresc.* *p cresc.*

cresc. *p cresc.*

cresc. *p cresc.*

cresc. *p cresc.*

Her-nie-der stei-get sei-nes Hau-ses Stu-fen, Daß zur Mo-schee Er ei-lig
Mann, Her-nie-der stei-get sei-nes Hau-ses Stu-fen, Daß zur Mo-schee

cresc. *p cresc.*

Fl. *molto cresc.* *f p*

Ob. *molto cresc.* *f p*

Fag. *molto cresc.* *f p*

cresc. *f p*

molto cresc. *f p*

molto cresc. *f p*

geh, Er-fül-lend streng die Leh-re des Pro-pheten, Dann sei be-
Er ei-lig geh, Er-fül-lend streng die Leh-re des Pro-pheten,

molto cresc. *f p*

Fl. *cresc.*

Fag. *cresc.*

reit, Das ist die Zeit, Mar-gia-nens Zim-mer si-cher zu be-
 Ich bin be-reit, Das ist die Zeit, Mar-gia-nens Zim-mer

19

Fl.

Klar.

Fag. *p*

Hr. *p*

tre-ten. Har-re auf mich, Ich lei-te dich,
 si-cher zu be-tre-ten. Ich harr auf dich, Du lei-test

Fl. *cresc.*

Ob.

Klar.

Fag. *cresc.*

Hr. *p*

cresc.

cresc.

cresc.

An ih - ren Blik - ken darfst du dann dich son - nen, Von al - ler
 mich, An ih - ren Blik - ken darf ich dann mich son - nen,

cresc.

p

Fl. *mf*

Ob. *mf*

Klar. *mf*

Fag. *cresc.* *mf*

Hr. *cresc.*

cresc.

cresc.

cresc.

Pein Dich zu be - frei'n, Wird sü - ße Lie - be dir ge - wä - ren
 Von al - ler Pein Mich zu be - frei'n, Wird sü - ße Lie - be

cresc.

mf

Kl. Fl. *cresc.* *f* *mf* *p cresc.*

Fl. *cresc.* *f* *mf*

Ob. *cresc.* *f* *mf*

Klar. *cresc.* *f* *p* *mf* *p cresc.*

Fag. *cresc.* *f* *p* *mf* *p cresc.*

Hr. *cresc.* *f* *mf*

Baßpos. *cresc.* *f* *mf*

Pk. *cresc.* *f*

cresc. *f* *mf* *p* *mf* *p cresc.*

ho - he Won - - - nen. Har - re auf mich, Ich lei - te dich, An ih-ren

spen-den ho-he Won - - - nen. Ich harr' auf dich, Du lei - test mich, An ih-ren

cresc. *f* *mf* *p* *mf*

Blicken darfst du dann dich son-nen, Dich zu befrei'n Von al-ler Pein, Wird Lie-be
 Blicken darf ich dann mich son-nen, Mich zu befrei'n Von al-ler Pein, Wird Lie-be

21

Musical score for piano and voice, measures 21-25. The score features piano accompaniment in the upper system and vocal parts in the lower system. Dynamics include *mf*, *cresc.*, *f*, *fp*, and *f*. The lyrics are in German.

Piano accompaniment (upper system):
 Measures 21-25: *f*, *fp*, *fp*, *f*, *f*.
 Measures 26-30: *f*, *f*, *f*, *f*, *f*.

Vocal parts (lower system):
 Measures 21-25: *mf*, *cresc.*, *f*, *fp*, *fp*.
 Measures 26-30: *mf*, *cresc.*, *f*, *fp*, *fp*.

Lyrics:
 dir ge - wä - ren ho - he Won - - - - - nen. Har - re auf mich, Ich lei - te
 mir ge - wä - ren ho - he Won - - - - - nen. Ich harr' auf dich, Du lei - test

21

The musical score is arranged in two systems. The first system consists of five staves: four for piano (treble and bass clefs) and one for voice (treble clef). The piano part features a complex texture with multiple voices, including a prominent bass line and a treble line with various chords and melodic fragments. Dynamics include *fp* (fortissimo piano) and *p* (piano), with a *cresc.* (crescendo) marking. The voice part enters in the final measure of the first system with a melodic line. The second system continues the piano part with similar dynamics and includes the vocal melody with German lyrics. The lyrics are: "dich, Har. re auf mich. Von al. ler Pein dich zu befrei'n, Wird Lie. be dir gewähren" and "mich, Ich harr' auf dich. Von al. ler Pein mich zu befrei'n, Wird Lie. be mir gewähren". The piano part continues with the same dynamics and a *cresc.* marking. The score concludes with a final measure in the piano part.

fp *p* *cresc.*

fp *p* *cresc.*

fp *p* *cresc.*

fp *p* *cresc.*

fp *p* *cresc.*

dich, Har. re auf mich. Von al. ler Pein dich zu befrei'n, Wird Lie. be dir gewähren

mich, Ich harr' auf dich. Von al. ler Pein mich zu befrei'n, Wird Lie. be mir gewähren

fp *p* *cresc.*

Musical score for piano and voice, page 91. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with multiple staves and a vocal line with German lyrics. The piano part includes dynamic markings like *ff* and *zu 2.*

The vocal line includes the following lyrics:

ho - he Won - nen, ho - he Won - nen.

ho - he Won - nen, ho - he Won - nen.

zu 2.

trem.

trem.

trem.

f trem.

Nureddin.

O fort! Zu ih-ren

22

Pk. muta in A.C.F.

mf

mf

mf

Fü- Ben mich zu stür- zen. Bo- sta- na, komm' Es muß schon Mit- tag

mf

mf

Mäßiger.

Ob. *fp*

Klar. *fp*

Fag. *fp*

Mäßiger.

Bostana.

Wo denkst du hin? Es ist noch früh am Tag, Und du kannst doch nicht so vor ihr er schei nen. Die schwere

sein.

Schnell, wie früher.

Klar. *f*

Fag. *f*

Schnell, wie früher.

trem.

f

trem.

f

trem.

f

Krankheit hat dich ganz entstellt, Du hast noch Zeit, ein stärkend Bad zu nehmen.

Nein! Ver säu men

23 Erstes Tempo.

Hr. *f* *fp*
 Baßpos. *f* *fp*

Erstes Tempo.

f *p*
f *p*
f *p*

O ja, ich ha-be ei-nen al-ten

könnst ich sonst die Stunde. Weißt du vielleicht, wo ein Bar-bier zu fin-den?

p

23

Kl. Fl. *mf stacc.*
 Fl. *mf stacc.*
 Ob. *mf stacc.*
 Klar. *mf stacc.*
 Fag. *mf stacc.*
 Pk. *mf*

mf stacc.
mf stacc.
mf stacc.
mf stacc.
mf stacc.
mf

p
p
p
p

Freund, Ein Heros je-der Wissenschaft und Kunst, Und im Bar.

24

Kl.Fl.

Fl.

Ob.

Klar.

Fag.

Hr.

Baßpos.

pizz.

pizz.

pizz.

bieren auch ein Virtu- os, Den A- bul Has- san A- li E- bn

pizz.

24

Fl.

Ob.

Hr.

arco 3

arco 3

arco 3

p

Becar

Nureddin.

Abul Hassan A- li E- bn Be- car? So sende ei- lig ihn hierher zu

arco 3

arco 3

p

Ob.
Klar.
Fag.

p

p

p

p

p

p

So hast du Al-les

mir Und har-re pünkt-lich um die rech-te Stun-de.

p

p

Ob. *ten.*
Klar. *ten.*
Fag. *ten.*
Pk. *mf*

mf

mf

mf

mf

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

richtig auch verstan-den?

O je-des Wort ist mir ins Herz ge-

p *cresc.*

p *cresc.*

25

Fl. *p* *cresc.*

Ob.

Klar. *p*

Fag.

Pk.

fp *cresc.*

fp

fp

fp

prägt.

fp

25

Fl. *cresc.*

Ob. *cresc.*

fp *cresc.*

fp *cresc.*

fp *cresc.*

Bostana.

Wenn zum Ge-bet Vom Mi-na-ret Um Mit-tag la-det

Nureddin.

Wenn zum Ge-bet Vom Mi-na-ret Um Mit-tag la-det der Mue-z-zin

fp *cresc.*

Fl. *p*

Ob.

fp

der Mu-ez-zin Ru-fen, Der Ka-di dann, Ein frommer Mann,
 Ru-fen, Der Ka-di dann, Ein frommer Mann, Her-nie-der

fp

26 Fl. *cresc.*

Klar. *cresc.*

1. u. 2. Hr. *cresc.*

cresc.

cresc.

cresc.

cresc.

Her-nie-der stei-get sei-nes Hau-ses Stu-fen, daß zur Mo-schee Er ei-lig
 stei-get sei-nes Hau-ses Stu-fen, daß zur Mo-schee Er ei-lig geh',

cresc.

cresc.

26

Fl.
Klar.
1. u. 2. Hr.
gheh, Erfül - lend streng die Leh - re des Pro - phe - ten. Ich bin be - reit,
Erfül - lend streng die Leh - re des Pro - phe - ten. Du bist be - reit, Das ist die

cresc.
f *p*
f *p*
fp

27 zu 2.
Fl.
Ob.
Klar.
Fag.
Hr.
Das ist die Zeit Mar - gia - nens Zimmer si - cher zu be - tre - ten. Har - re auf
Zeit Mar - gia - nens Zimmer si - cher zu be - tre - ten. Ich harr' auf dich,

p *cresc.*
cresc.
sempre cresc.
sempre cresc.
sempre cresc.
cresc.
sempre cresc.
sempre cresc.

Fl. *cresc.*

Ob. *cresc.*

Klar. *cresc.*

Fag. *cresc.*

Hr. *cresc.*

mf

mich, Ich lei-te dich, An ih-ren Blik-ken darfst du dann dich son-nen.

Du leitest mich, An ih-ren Blik-ken darf ich dann mich son-nen. Mich zu be-

cresc.

mf

28

mf

mf

mf

mf

mf

mf

mf

Dich zu be-frei'n Von al-ler Pein, Wird sü-ße Lie-be

frei'n Von al-ler Pein, Wird sü-ße Lie-be mir ge-wäh-ren

29

Kl. Fl.

Fl.

Ob.

Klar.

Fag.

Hr.

Baßpos.

Pk.

spen-den ho-he Won-nen. Har-re auf mich, Ich lei-te dich,

ho-he Won-nen. Ich harr' auf dich, Du lei-test mich,

29

The musical score is arranged in systems of staves. The first system consists of five staves (treble and bass clefs) with dynamic markings *p cresc.* and *f*. The second system also has five staves, with *cresc.* and *f* markings, and includes the instruction "zu 2." in the right-hand staves. The third system has four staves, with *trem.*, *p cresc.*, and *f* markings. The fourth system has four staves, with *cresc.* and *f* markings. The fifth system has four staves, with *p* and *f* markings. The sixth system has four staves, with *p* and *f* markings, and includes the lyrics: "Tö-net Mu - ez - zin_ruf, hal - te dich nah, Denndie Stunde der Wonn' ist da!". The seventh system has four staves, with *p* and *f* markings, and includes the lyrics: "Tö-net Mu - ez - zin_ruf, bin ich schon da, Wenn die Stunde der Won - ne nah." The eighth system has four staves, with *f* markings.

p cresc. *f*

p cresc. *f* zu 2.

p cresc. *f*

cresc. *f* zu 2.

trem. *p cresc.* *f*

cresc. *f*

p *f*

p *f*

f *f*

Tö-net Mu - ez - zin_ruf, hal - te dich nah, Denndie Stunde der Wonn' ist da!

Tö-net Mu - ez - zin_ruf, bin ich schon da, Wenn die Stunde der Won - ne nah.

f *f*

(Während des Nachspiels begleitet Nureddin Bostana bis zur Tür und verabschiedet sie; lebhaftes Gebärdenspiel von beiden Seiten.)

30

Tempo I.

Tempo I.

(Bostana streckt den Kopf nochmals zur Türe herein.)

Und denk auch an ein gut Ge-

30

[illegible]

Vierte Scene.

Nureddin allein.

Con brio.

Fl. *p*

Ob. *p*

Con brio.

Vclle. u. K.-Bässe. (Nureddin in leidenschaftlicher Bewegung mit entzückten Gebärden auf und abschreitend.)

Fl. *p*

Ob. *p*

Klar. *p*

Fag. *p*

rit. **31** a tempo

rit. a tempo

Nureddin.

Ach, — das Leid hab' ich ge-tra - gen, Wie er -

31

Ob. *cresc.*

Klar. *cresc.*

Fag. *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

trag' ich nun mein Glück? Lie - be, nimm dein Wort zurück. Sieh mich

Ob. ritard.

Klar.

Fag.

be - ben, sieh mich za - gen,

Klar. a tempo

Fag. *p*

Hr. *sfz*

a tempo

Laß mir all' die sel'ge Trauer, All' den töd - lich sü.ßen Schmerz; Der Er.

Ob. *mf*

Klar. *mf*

Fag. *mf*

fül - lung Won - ne - schau - er Ü - ber - wäl - tigt mir - das

Fl. *p* *mf* *f* *cresc.*

Ob. *p* *mf* *f* *cresc.*

Klar. *p* *mf* *f* *cresc.*

Fag. *p* *mf* *f* *cresc.*

Hr. *mf* *f* *cresc.*

Baßpos. *mf* *f* *cresc.*

Pk. *p* *mf* *f* *cresc.*

Herz. *p* *mf* *f* *cresc.*

Der Er-fül-lung Won-ne-schau-er Über-wäl-tigt, ü-ber-

32

p *mf* *f* *decresc.*

wäl-tigt mir das Herz!

32

Ob.
Klar.
Fag.

zu 2.

p

p

p

p

p

Doch dies ist ja nur ein

Fl. 1.

p

rit.

a tempo

mf

mf

rit.

a tempo

p *cresc.*

p *cresc.*

p

Träumen, Schon der Welt bin ich ent-flohn.

p

p

p

p

p

p

Pflücke ird'schen Leidens Lohn, Dort in Pa-ra-die-ses Räu-men, Dort in Pa-ra-die-ses

110 rit. **33** a tempo

Fl.
Ob.
Klar.
Fag.
Hr.
Baßpos.
Pk.

ppp rit. a tempo

mf deciso
mf deciso
mf deciso
sfz
p
cresc.
p
p

Räu-men. Tragen muß ich Himmelswon-ne Wie der Er-de Leid und Schmerz. Leuch-tet hell, ihr Glückes-

mf deciso
sfz
p

33

mf

p

mf

cresc.

p

mf

son - nen, U - ber - wäl - tigt mir das Herz, Leuch - tet hell, ihr Glück - kes -

p

mf

34

son - - - nen, Ü - ber - wäl - tigt, ü - ber - wäl - - tigt mir das

cresc. *ff*

34

(bleibt zu Ende des Gesanges in verückter Stellung im Vordergrunde stehen)

Herz.

decresc.

Fünfte Scene.

Abul Hassan Ali Ebn Becar. Nureddin.

Abul Hassan Ali Ebn Becar tritt ein, in orientalischer Barbiertracht, ein buntes Damasttuch hängt ihm vom Gürtel her-
nieder, auf der andern Seite ein metallnes Becken und ein kleiner Handspiegel sowie ein Astrolabium. Er trägt einen
kleinen Kasten mit Utensilien unter dem Arm. Aussehen: steinalt, sehr bleich, fast gelb, langer weißer Bart.

Kl. Fl. rit.

Mäßig schnell gehend.

Fl.

Ob.

Klar. in A.

Fag.

Hr.

Tr. in E.

Pos.

Baßpos.

Pk.

Mäßig schnell gehend.

rit.

trem.

trem.

trem.

(Abul verbeugt sich.)

trem.

Musical score for piano and voice, page 113. The score is in D major and 3/4 time. It features a piano accompaniment with multiple staves and a vocal line. The music includes triplets, dynamic markings (*f*, *p*), and articulation marks. The score is divided into two systems, each with a vocal line and piano accompaniment. The first system ends with a repeat sign. The second system includes a vocal line and piano accompaniment. The score is written in German.

(Abul verbeugt sich wieder und räuspert laut.) (Nureddin bemerkt ihn immer noch nicht.) (Abul nähert sich Nureddin vollständig, klopft ihm auf die Schulter; als dieser sich umwendet und ihn bemerkt, macht Abul nochmals

35

rit.

a tempo

36

Musical score for piano and voice, measures 35-36. The score includes staves for piano (treble and bass clef) and voice (bass clef). It features various musical notations such as rests, notes, triplets, and dynamic markings (*p*, *f*, *pp*, *trem.*). The tempo changes from *rit.* to *a tempo* at measure 35. The voice part has lyrics in German.

ei-ne tie-fe Verbeugung. (Nureddin erwidert mit Kopfnicken seinen Gruß und gibt ihm einen Wink, sein Werk zu beginnen.)

Mein

36

Fl. *fp*

Ob. *fp*

Klar. *fp*

Sohn, sei Allah's Frie - den hier Auf Er - den stets be - schie - den dir. Heil dir! Du Krankge - we - sener, Du

Fag. *sfz*

1. u. 2. Hr. *sfz*

Tr. *fp*

glücklich Neu - ge - ne - sener, Du Ü - bel - ü - ber - win - dender, Dich wie - der wohl Be - fin - dender, Dem

116

Kl. Fl.

Fag.

Pos.

fp

fp

fp

To-de froh Ent-schlüp-fender, Durch's Le-ben rü-stig Hü-p-fender, Du jü-ngst noch Heil-trank Schlür-fender, Nun

Kl. Fl.
 Fl.
 Ob.
 Klar.
 Fag.
 Hr.
 Tr.
 Pos.
 Baßpos.

1.
fp
p
cresc.
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
f

Abul setzt sich nieder.

meiner Kunst Be - dür - fender, Schwer un - ter Haarlast Äch - zender, Nach meinem Mes - ser Lechzender -

37 Fl.

Ob.

Klar.

p

p

p

p

pizz.

arco

pizz.

arco

pizz.

arco

p

p

p

p

Ich komm in al - ler Ei - ligkeit Und wünsche dir Ge -

37

Kl. Fl.

Tr.

Pk.

fp

fp

cresc.

cresc.

cresc.

Nureddin.

Ich

deih - lichkeit, Ge - sundheit, Glück und Ü - berfluß Und lan - ger Jah - re Hoch - genuß, Dir blü - he stets -

cresc.

cresc.

Lebhafter.

dan - ke dir nur sei recht ei - lig, Mich ruft ein dringendes Geschäft. Mach' schnell!

38 Langsam, majestätisch. (Die Achtel bedeutend ruhiger als soeben die Viertel.)

Langsam, majestätisch. (Die Achtel bedeutend ruhiger als soeben die Viertel.)

Abul (aufstehend und Nureddin das Astrolabium vorzeigend).

Ich ha - be dir dein Ho - ro - skop ge - stellt, Ver - nimm durch mich den

38

Spruch der Ster - nenwelt: Du hast ge - wählt die be - ste Zeit auf Er - den, Die man nur

Mäßiges Marsch-Tempo.

Fl. *f*

Ob. *f*

Klar. *f*

Fag. *f*

Hr. *f* *pp*

Tr. *f* *pp*

Pos. *f* *pp*

Baßpos. *f* *pp*

Mäßiges Marsch-Tempo.

f *mf* *cresc.*

f *mf* *cresc.*

f *mf*

Nureddin.

(Nureddin macht eine
abwehrende Hand-
bewegung.)

(Nureddin ebenso.)

Abul.

(Abul zeigt
Nureddin das
Horoscop.)

(Abul ebenso.)

wäh.len kann,

rasirt zu werden.

string. e cresc. *ff* rit.

string. e cresc. *ff*

string. e cresc. *ff*

string. e cresc. *ff*

ff zu 2. *ff* zu 2. *ff* *p*

string. e cresc. *ff* rit.

string. e cresc. *ff*

string. e cresc. *ff*

(Nureddin wieder.) (Nureddin wird ungeduldig und weist ihn gebieterisch ab.)

(Abul wieder.) (Abul verfolgt ihn damit.) (Abul zuckt die Achseln.)

string. e cresc. *ff*

string. e cresc. *ff*

39

sempre stacc.
mf

sempre stacc.
mf

sempre stacc.
mf

sempre stacc.
mf

p

p

p

p

Was kümmern die Sterne dich nur? Mach schnell, Danach frage ich nicht! Be - ginne sogleich deine
Mars und Mer - kur Schau - en auf dich, Wag' es drum nur,

39

Schur Gesell! Eilig tu' deine Pflicht, Fasle nicht weiter von der Sterne Schar, Was du da schwatzest, ist ja
 Bau - e auf mich; Doch droht Gefahr Von goldner Schar,

cresc.

cresc.

cresc.

cresc.

doch nicht wahr! Las-se das! dämme dei-ner Wor-te ho-he Flut! Zu vie-les Re-den ist nicht

Sei auf der Hut Vor Son-nen-glut.

40

Fl. *f*

Ob. *f*

Klar. *f*

Fag. *f*

f

gut. Nicht so lang bedacht, Schnell vo-ran gemacht! Ei-lig pak-ke aus!

Wenn Ve-nus lacht Nimm dich in Acht, Geh' nicht hin - aus,

40

Mäßig schnell. (Die Viertel langsamer als vorher die Achtel.)

Sonst werf' ich dich zur Tür hinaus, Sogleich ans Werk, sonst geh hin - aus.

Bleib _____ fein _____ zu Haus. Im Hause

Klar.

Fag.

p

f

f

p

Alles magst du heute wagen, Doch bleib zu Haus, sonst geht dirs an den

f

f

p

Nureddin.

Nicht will ich Rat von dir und Prophezeiung, Dein Werk vollende schnell und weiter nichts, Drum kein Ge-

Kra - gen.

p

f

p

f

(bei Seite)

schwätz - Sonst ruf' ich ei-nen An - dern. Mar - gia - na, o Mar - gia - na, du mein

p

mf

p

mf

p

mf

3 Fl. *ten.* *fp* *fp*

ten. *pizz.* *pizz.* *pizz.* *p*

Al-les! Abul.

O wußtest du, Ver-ehr-ter, Was ich für ein Ge-lehr-ter, Du

p *pizz.* *p* *p*

rit. **41** *rit.* *fp* *fp*

wä-rst er-staunt da-ro-b Und sprä-chest nicht so grob. So hö-re denn, du Tröpf-chen, Du un-ge-schornes

p *p* *p* *p*

41 *fp* *fp* *sfz* *trem.* *trem.* *trem.*

arco *cresc.* *arco* *cresc.* *arco* *cresc.*

Köpf-chen, Was ich für ein Bar-bier, Und freu-e dich mit mir, Und freue dich mit

cresc. *cresc.* *cresc.*

Rasch. (Die vier Taktschläge bedeutend schneller als vorher die Viertel.)

Kl. Fl. *f*
 Fl. *f*
 Ob. *f*
 Klar. *f*
 Fag. *f*
 Hr. *f* zu 2.
 Tr. *f*
 Tenorpos. zu 2. *f*
 Baßpos. *f*
 Pk. *f*

Rasch. (Die vier Taktschläge bedeutend schneller als vorher die Viertel.)

ten. *f*
 ten. *f*
 ten. *f*
 mir. *f*
 Bin A.ka.

rit. Kl. Fl. a tempo

f cresc. f

Fl. f cresc. f

Ob. f cresc. f

Klar. f cresc. f

Fag. f cresc. f

zu 2. f cresc. f

Hr. zu 2. f cresc. f

Tr. f cresc. f

Tenorpos. zu 2. f cresc. f

Baßpos. f cresc. f

Pk. f cresc. f

rit. a tempo

f cresc. f

f cresc. f

f cresc. f

rit.

Phi - lo - log, Physi - ker, Ge - o - log. Ge - o - graph, Ko - rograph, To - po - graph, Kosmogroph,

f cresc. f

f cresc. f

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Lin-guist und Ju-rist und Tou-rist und Pu-rist, Ma-ler und

cresc.

cresc.

Fl. zu 2.

Ob. *p*

Klar. *p*

Fag. *p*

Pk. *p*

p

p

p

Nureddin.

Mar - gia - - - - na, o Mar -

Pla - sti - ker, Fech - ter, Gym - na - sti - ker, Tän - zer und Mi - mi - ker, Dich - ter und Mu - si - ker, Gro - ßer Dra -

p

p

zu 2. *p*

zu 2. *p*

zu 2. *p*

zu 2. *p*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

gia - - - na! Du mein Al - - - les!

ma - ti - ker, E - pi - gram - ma - ti - ker, Schar - fer Sa - ti - ri - ker, E - pi - ker, Ly - ri - ker, Da - bei ein

cresc.

cresc.

[illegible]

Ky - ri - e, E - lei - son, Pe - ri - pa - te - ti - ker, Bin ein ath - le - tisches, Tief the - o -

re - tisches, Musterhaft prak - tisches, Au.to.di - dak - tisches Ge - samt - - -

44

Musical score for piano and voice, page 135. The score is in G major and 2/4 time. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes tremolos and fortissimo (ff) markings. The vocal line includes the lyrics "ge nie, ja ein Ge samt - ge nie." and "ge nie, ja ein Ge samt - ge nie."

The score is divided into two systems. The first system consists of 10 staves (5 piano, 5 vocal). The second system consists of 10 staves (5 piano, 5 vocal). The piano part includes tremolos and fortissimo (ff) markings. The vocal line includes the lyrics "ge nie, ja ein Ge samt - ge nie." and "ge nie, ja ein Ge samt - ge nie."

The lyrics are:

ge nie, ja ein Ge samt - ge nie.

ge nie, ja ein Ge samt - ge nie.

44

Ziemlich schnell. (Die Viertelschläge etwas ruhiger als vorher.)

Ziemlich schnell. (Die Viertelschläge etwas ruhiger als vorher.)

Nureddin.

(mit Humor)

Nun sag' einmal, du unverschämter Schwätzer, Wann en . dest du?

Klar.

Fag.

Nureddin.

Abul. Und wann be - gin - nest du?

O wie du mich ver - ken - nest,

p cresc.

cresc.

sfz

sfz

45

Klar.

Fag.

Hr.

Tr.

Tenorpos.

Baßpos.

Daß du mich Schwätzer nen - nest. Ja, meine Brüder se - lig, Die schwatzten unaus - steh - lich,

p

mf

mf

mf

mf

mf

mf

sfz

sfz

45

rit.

Dick - bäu - chige, Al - kuz, der Viel - bräu - chige, Al - naschar, der Weinschläu - chige,

rit.

a tempo **poco rit.**

a tempo **poco rit.**

arco

Bukbuk, der Spatzenscheuchige, Schakkabak, der Hustenkeuchige. Doch

Ziemlich langsam, breit, ruhige Achtel.

Hr. *p*

Tr. *p*

p

Ziemlich langsam, breit, ruhige Achtel.

trem.

fp

trem.

fp

trem.

fp

ich, der Jüngste der Fa - mi - lie, Bin still und un-schuldvoll wie ei - ne Li - lie.

trem.

fp

fp

Sehr schnell. (Ein Takt fast so schnell als eben die Viertel.)

Fl. *f*

Ob. *f*

Klar. in B. *f*

Fag. *f*

Sehr schnell. (Ein Takt fast so schnell als eben die Viertel.)

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

Nureddin geht außer sich vor Ungeduld erst einige Schritte durch das Zimmer, dann faßt er seinen Entschluß, geht zur Türe, reißt sie auf und ruft seinen Dienern.

f

cresc.

f

Fl.
Ob.
Klar.
Fag.
Pk.

Nureddin.

He

46

Fl.
Ob.
Klar.
Fag.

p *sfz* *cresc.* *sfz*

A - li, Sa - di, Ab - bas, Achmet, Zo - far, O - mar, Dschafar, Je - zid, Sa - lem, Hussein, Mustain, Ka - jem,

p *sfz* *cresc.* *sfz*

p *sfz* *cresc.* *sfz*

p *sfz* *cresc.* *sfz*

46

Kl. Fl. rit. a tempo

Fl. *sfz* *sf* *ff*

Ob. *sfz* *sf* *ff*

Klar. *sfz* *sf* *ff*

Fag. *sfz* *sf* *ff*

Hr. *ff*

Tr. *ff* zu 2.

Pk. *ff*

trem. *f* *ff* *a tempo*

trem. *f* *ff*

trem. *f* *ff*

Ri - za, Jus. suf, Mo - - ta - wak kel, Werft ihn hin.

trem. *f* *ff*

Sechste Scene.

Nureddin. Abul. Nureddins Diener.

Schnell, zänkisch. (Ein halber Taktschlag ebenso lang als eben der Allabreschlag.)

Kl. Fl.
 Fl.
 Ob.
 Klar.
 Fag.
 Hr.
 Tr.
 Pk.
 Becken u. gr. Tr.

Schnell, zänkisch. (Ein halber Taktschlag ebenso lang als eben der Allabreschlag.)

aus!

Diener Nureddins.

Hin. aus!

47

Musical score for a piano and voice piece, page 145. The score is in G major (one sharp) and 3/4 time. It features a piano introduction and a vocal melody with lyrics in German. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line. The vocal part enters with the lyrics "Hin - aus! Hin - aus! Hin - aus aus Hof und Haus! Du Schelm, du Wicht, Du".

The score is divided into two systems. The first system contains the piano introduction and the vocal entry. The second system contains the continuation of the piano and vocal parts. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line. The vocal part includes the lyrics "Hin - aus! Hin - aus! Hin - aus aus Hof und Haus! Du Schelm, du Wicht, Du".

The score is written for piano and voice. The piano part is in G major (one sharp) and 3/4 time. The vocal part is in G major (one sharp) and 3/4 time. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line. The vocal part includes the lyrics "Hin - aus! Hin - aus! Hin - aus aus Hof und Haus! Du Schelm, du Wicht, Du".

The score is written for piano and voice. The piano part is in G major (one sharp) and 3/4 time. The vocal part is in G major (one sharp) and 3/4 time. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line. The vocal part includes the lyrics "Hin - aus! Hin - aus! Hin - aus aus Hof und Haus! Du Schelm, du Wicht, Du".

47

Musical score for a piece, likely a song or opera, featuring multiple staves with musical notation and lyrics. The score includes dynamic markings like *f* (forte) and *p* (piano), and crescendo/decrescendo markings.

The lyrics are in German and appear to be a list of insults or a list of people to be avoided:

Gal - genge - sicht! Du Narr, du Schwätzer, Du Mes - serwetzer, Du Beckenträger, Du Haar - ab - säger, Hin -

aus! Hin - aus, — hin - aus aus Hof und Haus! Du Hunger.lei.der, Du Pflasterschneider, Du
 Hinaus, hin - aus aus Hof und Haus!

The musical score is written for piano and voice. The piano part consists of multiple staves with complex chordal textures and melodic lines. The vocal part is a single line with lyrics in German. The score is divided into two systems, each containing five staves. The key signature is B-flat major (two flats). The time signature is 4/4. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). The score is numbered 48 in the top left corner.

Musical score for a symphony orchestra and vocal soloists. The score is in B-flat major (two flats) and 4/4 time. It features multiple staves for woodwinds, strings, and vocal soloists. The vocal parts have German lyrics. The music includes dynamic markings like "cresc.", "f", "ff", and "mf". The lyrics are: "Pulverreiber, Du Gift-verschreiber hin - aus! Hin - aus! Hin - aus aus Hof und Haus! Du Hin - aus! Hin - aus aus Hof und Haus!"

49

[illegible]

49

Musical score for "Der Pilger" by Franz Schubert, Op. 10, No. 1. The score is in G major, 3/4 time, and consists of 12 measures. It features a vocal line and a piano accompaniment. The piano part includes a prominent triplet in the right hand and a steady eighth-note bass line. The vocal line enters in the third measure with the lyrics "zu 2." and continues with a melodic line. The score is marked with "mf" (mezzo-forte) and "f" (forte).

aus! Hin aus! Hin aus! Hin aus! Du Puls-be-fas-ser, Du A-der-lasser, Lan-

zet. ten. rit. ter und Leichen. bitter hin - aus! Hin - aus! Hin - aus! Hin - aus! Du

The musical score is arranged in systems. The first system consists of five staves. The second system consists of five staves. The third system consists of five staves. The fourth system consists of five staves. The fifth system consists of five staves. The sixth system consists of five staves. The seventh system consists of five staves. The eighth system consists of five staves. The ninth system consists of five staves. The tenth system consists of five staves. The eleventh system consists of five staves. The twelfth system consists of five staves. The thirteenth system consists of five staves. The fourteenth system consists of five staves. The fifteenth system consists of five staves. The sixteenth system consists of five staves. The seventeenth system consists of five staves. The eighteenth system consists of five staves. The nineteenth system consists of five staves. The twentieth system consists of five staves. The twenty-first system consists of five staves. The twenty-second system consists of five staves. The twenty-third system consists of five staves. The twenty-fourth system consists of five staves. The twenty-fifth system consists of five staves. The twenty-sixth system consists of five staves. The twenty-seventh system consists of five staves. The twenty-eighth system consists of five staves. The twenty-ninth system consists of five staves. The thirtieth system consists of five staves. The thirty-first system consists of five staves. The thirty-second system consists of five staves. The thirty-third system consists of five staves. The thirty-fourth system consists of five staves. The thirty-fifth system consists of five staves. The thirty-sixth system consists of five staves. The thirty-seventh system consists of five staves. The thirty-eighth system consists of five staves. The thirty-ninth system consists of five staves. The fortieth system consists of five staves. The forty-first system consists of five staves. The forty-second system consists of five staves. The forty-third system consists of five staves. The forty-fourth system consists of five staves. The forty-fifth system consists of five staves. The forty-sixth system consists of five staves. The forty-seventh system consists of five staves. The forty-eighth system consists of five staves. The forty-ninth system consists of five staves. The fiftieth system consists of five staves.

Zähne.auszwacker, Du Placker, Du Racker, Du Sterne.be.gucker Du Schlucker, Du Mucker hin aus! Hin.

The musical score is divided into two systems. The first system consists of five staves: a grand staff (treble and bass clef) and three single staves (two treble, one bass). The second system consists of five staves: a grand staff and three single staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes piano accompaniment and vocal lines with German lyrics.

Lyrics:

aus! Hin - aus! Hin - aus! Hin - aus! Hin - aus aus Hof und Haus!

string.

hin - aus hin - aus hin - aus hin - aus

aus hin aus Hin aus aus Hof und Haus, hin aus hin aus! Hin

zu 2.

f

f

f

(Während des Nachspiels drängen die Diener den Barbier in den Hintergrund bis an die Thür; dort macht er sich aber los, eilt in den Vordergrund, zieht ein Rasirmesser hervor, schwingt es drohend, und singt:)

aus!

f

f

52

Musical score for page 157, system 52. The score is in 6/8 time and features multiple staves with various musical notations including dynamics (*sf*, *f*, *fp*), articulation (accents), and lyrics. The system is divided into two main sections by a double bar line.

The first section includes piano and vocal parts. The piano part consists of multiple staves with complex rhythmic patterns and dynamics. The vocal part includes lyrics: "We - he! We - he! We - - he!".

The second section includes piano, vocal, and a solo part labeled "Abul.". The piano part continues with complex rhythmic patterns. The vocal part includes lyrics: "We - he! We - he! We - - he!". The solo part "Abul." is marked with *sf* and features a melodic line.

The score concludes with a final double bar line and the number 52 in a box.

(Die halben Taktschläge etwas mäßiger, als eben die Viertel.)

mf
mf
f
f
p cresc.
mf zu 2.

(Die halben Taktschläge etwas mäßiger, als eben die Viertel.)

p cresc.
mf
 Wie bin ich empört, Zertreten, zerstört, Beschimpft uner - hört! — Verwünscht, ver-
 Hast du nicht ge - hört?!
p cresc.

First system of musical notation. It consists of five staves. The top four staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are also treble clefs with a key signature of one flat. The fourth staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of one flat. The music features various notes, rests, and dynamic markings such as *f* (forte) and *zu 2.* (second ending).

Second system of musical notation, continuing the piece. It consists of five staves, with the top four grouped by a brace. The notation includes treble and bass clefs, key signatures, and musical notes with dynamic markings like *f*.

Third system of musical notation, consisting of two staves. The top staff is a bass clef with a key signature of one flat, and the bottom staff is a bass clef with a key signature of one flat. The music features notes and rests.

Fourth system of musical notation, consisting of four staves. The top two staves are treble clefs with a key signature of one flat. The third staff is a bass clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The system includes vocal lines with lyrics in German.

rucht, Verdammt, verflucht, Hab' ich dich ge-sucht?

Du wolltest mich schier, Du sandtest nach mir, So bin ich nun

Fifth system of musical notation, consisting of two staves. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The system includes musical notes and dynamic markings like *f*.

Er-greife die Flucht!

Sixth system of musical notation, consisting of two staves. The top staff is a bass clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The system includes musical notes and dynamic markings like *f*.

hier. Du a.ber ver.nimm Des Güt.igen Stimm, Nicht reize den Grimm Des A - -
 Was willst du noch hier?

f *p* *cresc.* *mf*

The musical score is written for a scene, likely from an opera or play. It features a vocal line (soprano/contralto) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains 12 measures, and the second system contains 12 measures. The vocal line begins with a rest in the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are in German and are written below the vocal line. The first system of lyrics is: "bul Has - - san A - li E - bn Be - car. Auf Muselmanns". The second system of lyrics is: "Nun geht es dir schlimm!". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *p* (piano). There is also a marking "gezogen" with a cross symbol above a note in the second system.

bul Has - - san A - li E - bn Be - car. Auf Muselmanns

Nun geht es dir schlimm!

zu 2.
p

zu 2.
p

word Nicht wehren den Ort Die E. lenden dort! Und zittert die Welt Und wankt und fällt, Und bricht und zer.

Nun packe dich fort!

P. C. 135.

schellt – Du hast keine Wahl, ——— Es glättet mein Stahl ——— Den Kopf dir kahl.

Nun räume das Feld! Hinaus aus dem

zu 2.

p

sfz

sfz

cresc.

sfz

muta in H C F.

p

sfz

p

sfz

cresc.

cresc.

cresc.

Drum

A.li, Sa.di, Abbas, Achmet, Zofar, Omar, Dschafar, Je.zid, Salem, Hussein, Mustain, Kajem,

Saal!

sfz

sfz

Gr. Fl. **55**

Ob. *f*

Klar. *ff*

Fag. *ff*

Hr. *ff* zu 2.

Tr. *ff*

Pos. *ff* zu 2.

trem.

Ri-za, Jussuff, Mo- - ta-wackel, Packt euch hin - aus!

f **55**

Gr. Fl.

Ob.

Klar.

Fag. *p*

sfz *sfz*

sf *sf*

sfz *sfz*

sfz *sfz*

Nureddin gibt den Dienern einen Wink sich zu entfernen. Sobald Abul sieht, dass er gewonnenes Spiel hat, den Sturm glücklich zurückgeschlagen, behandelt er die Diener als Sieger, und trägt mehreres zu ihrer Hinausbeförderung bei. Besonders lässt er Motawackel seinen Zorn fühlen.

sfz *sfz*

Siebente Scene.

Nureddin, Abul ohne die Diener.

Ob.

Klar.

Fag.

Fag.

Nureddin.

(bei Seite)

Ich seh', durch Strenge werd' ich ihn nicht los,

Ob. *p*

Klar. *p*

Ziemlich langsam. (Ruhig, gehende Achtel.) *rit.* *a tempo*

muta in A

Ziemlich langsam. (Ruhig, gehende Achtel.) *rit.* *a tempo*

p

p

p

p (Zu Abul)

Versuch ich denn durch Schmeicheln ihn zu kirren. Er hab'ner

pizz.

pizz.

Freund, du Kro-ne der Bar-bie-re, Du Bru-der Bakkak's, Zukbuk's, Bak-barah's Und

mf *f* *p* *p*

mf *f* *p* *p*

mf *f* *p* *p*

Al - kuz, Alnaschar's und Schakkabak's, Du Al - les - wis - ser und du Al - les - kön - ner, Mich ruft ein

mf *f* *p* *pizz.*

mf *f* *p* *pizz.*

cresc. *cresc.* *fp* *trem.*

cresc. *cresc.* *fp* *trem.*

cresc. *cresc.* *fp* *trem.*

dringen - des Ge - schäft von hin - nen, Du würdest ganz un - end - lich mich ver - bin - den, Wenn du nun

cresc. *cresc.* *fp* *trem.*

cresc. *cresc.* *fp* *trem.*

56

fp *arco* *fp* *arco*

fp *arco* *fp* *arco*

fp *arco* *fp* *arco*

endlich so geneigt sein woll - test.

Abul.

O wie die Re - de süß vom Mund dir träuft

56

(den Stuhl in die Mitte setzend) (nimmt ihm den Turban ab)

pizz. Nun sit - ze nie - der, Sanft wie Zephyrhauch, Soll mei - ne Klin - ge ü - ber's Haupt dir strei -

pizz.

Ziemlich schnell.

Fl. *p*

Klar. in A. *p*

Ziemlich schnell.

pizz. *p*

pizz. *p*

pizz. *p*

(Abul wendet sich zum Tisch rechts vom Zuschauer, breitet seine Utensilien aus, nimmt sein Becken vom Gürtel und schlägt Schaum.)

Nureddin. (Nurreddin setzt sich während dieser Worte auf einen Stuhl in der Mitte des Theaters.)

Heil mir, so wird er end - lich nun begin - nen, Das wird ein Stell - dich ein mit A - ben - teu - ern.

fen. *p*

pizz. *p*

pizz. *p*

Fl. *mf*

Ob. *mf*

Klar. *mf*

Fag. *mf*

arco *cresc.*

arco *cresc.*

arco *cresc.*

arco *cresc.*

Mar - gia - na! o Mar - gia - na, du mein Al - les! *p*

Mar -

The first system of the musical score consists of six staves. The top three staves are for piano accompaniment, marked with a piano (*p*) dynamic. The bottom three staves are for vocal lines. The vocal lines include the lyrics: "gia - na, o Mar-gia - na, du mein Al-les? Ha ha! Ich merk', er ist ver - liebt."

The second system of the musical score consists of six staves. The top two staves are for woodwinds, labeled "Ob." (Oboe) and "Fag." (Bassoon). The bottom four staves are for vocal lines. The vocal lines include the lyrics: "Nun wart! Noch eh du glatt gescho - ren Weiß ich Al-les." Above the vocal lines, there is a stage direction: "(Setzt sich auf die Erde, messerwetzend, singt dabei, halblaut in den Bart brummend:)"

The third system of the musical score consists of six staves. The top three staves are for piano accompaniment, marked with a piano (*p*) dynamic and pizzicato (*pizz.*) articulation. The bottom three staves are for vocal lines. The vocal lines include the lyrics: "Laß dir zu Fü - ßen won - nesam mich lie - gen, o Mar - gia - na!" Above the vocal lines, there is a stage direction: "(emporspringend)" and the name "Nureddin."

Fl. *f* zu 2. *p*

Ob. *f* zu 2. *p*

Klar. *f* zu 2. *p*

Fag. *f* zu 2. *p*

Hr. *f* zu 2. *p*

Pk. *f* arco *p* pizz. *p*

arco *p* pizz. *p*

arco *p* pizz. *p*

arco *p* pizz. *p*

gia. - - - na!?

Was willst du denn? Ich sing' ein Lie - bes - lied, Das ich der - einst in meinen jungen

arco *p* pizz. *p*

arco *p*

Fl. *cresc.* *mf*

Ob. *cresc.* *mf*

Klar. *cresc.* *mf*

Fag. *cresc.* *mf*

Pk. *mf*

mf

(setzt sich nieder)

So sin - ge nur doch

(Abul steht auf, hängt ihm das Damasttuch um.)

Jah - ren Ge - dich - tet und auch in Mu - sik gesetzt.

Fl. 58

Ob.

Klar. *cresc.*

Fag. *cresc.*

Pk. *cresc.*

p

ma - che, daß du en - dest. (Abul seift Nureddins Kopf ein.)

Laß dir zu Fü - ßen won - nesam mich lie - gen, o Margia - na!

p

58

Fl. *mf*

Klar. *mf*

Pk. *mf*

pp

p

p

p

o Mar - gia - na!

An ———— dei - ne Hand die Lip - pe trun - ken schmie - gen, o Margia - na!

p

Fl. *mf*
Klar. *mf*

o Mar - gia - na!

Auf dei - nem Mun - de la - chet hol - de Fül - le sü - ßer La - be,

Fl. *mf*
Ob. *mf*
Klar. *mf*
Fag. *mf*
Pk. *mf*

Sü - ßer La - be,

Laß nur den Hauch mich nippen, still verschwiegen, o Margia - na!

59

Fl. *mf*

Ob. *mf*

Klar. *mf*

Fag. *mf*

in E.

Hr. in E. *p*

cresc.

cresc.

cresc.

o Mar - gia - na! (Abul fängt an zu rasieren.)

Won - nen der Lie - be gleichen bun - ten flücht - gen

cresc.

59

Fl. *mf*

Ob. *mf*

Fag. *mf*

Hr. *cresc.*

cresc.

cresc.

cresc.

cresc.

Won - nen der Lie - be,

Som - mer - fal - tern, Lasse sie ko - send um die Stirn uns flie - gen, o Margia.na!

p

Fl. *p* *fp*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

o Margia - na! Mar - gia - na!

Die Welt versinkt, es leuchten hel-le gold-nen Ä - thersWo-gen

cresc. *f* *p*

Klar. *rit.*

Fag. *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

Die Welt versinkt o Margia - na!

Wir sind em-por zum E - den schon ge - stie - gen, o Mar -

cresc. *f* *p*

Klar. **60**

Fag. *p*

Pk. *trem.* *p*

gia - na! Mar - gia - na o! Mar -

p

60

(Bis zu dieser Cadenz ist Nureddins Kopf halb rasiert worden; während der Cadenz aber vergißt Abul das Geschäft vollständig, er tritt mit Messer und Becken in den Vordergrund und vertieft sich ganz in die Erfindung der Rouladen, freut sich mit sichtbarem Wohlgefallen seiner Stimme. Zuletzt als Nureddin ihn beim Arme packt, (Odur. ff) ist er ganz wie aus den Wolken gefallen, schrickt sichtbar zusammen.- Nureddin begleitet die Cadenz mit den entsprechenden Gebärden der bittersten Verzweiflung.)

Klar.

Fag.

gia - na o Mar-gia - na ah!

p

ah! Margia-na! Margia-na! Margiana! Margia-na Margia-na! Mar-

(parlando)

gia - na! ah! Mar-gia -

Ziemlich rasch.

Fl. $\text{B}\flat$

Ob.

Klar. in B

Fag.

Hr. in F.

Tr. in Es.

Pos.

Pk.

Harfe.

Ziemlich rasch.
mit Dämpfer

mit Dämpfer

mit Dämpfer get.

Nureddin. (in der höchsten fieberhaften Aufregung)

Mein teu - - - rer A - - bul, dei - ner

na!

mit Dämpfer

mit Dämpfer

Hf.

Stim- me Klang Voll be- ben den Ge-

nicht get.

den nicht get. - kens einst - ger Zeit, Ver-

rät mir, daß auch du ein - mal ge - liebt. So

Noch etwas bewegter.

Fl. 3/4 zu 2.

Ob. 3/4 *fp*

Klar. 3/4 *mf*

Fag. 3/4 *mf*

Hf. 3/4 *fp*

Noch etwas bewegter.

hö-re denn und laß dein Herz be-we-gen: Ich lie-be, Und Mar.

zu 2. string.

zu 2. *fp*

zu 2. *fp*

zu 2. *fp*

string. *p*

string. *p*

string. *p*

string. *p*

gia-na heißt auch sie, Zum Stell-dich-ein ließ mich Margia-na la-den, Wenn Mittag ist,

61 rit.
zu 2.

Tempo I.

Fl. #

Ob.

Klar. #

Fag.

Hr.

Hf.

rit. Tempo I.

get.

und die Mu - ez - zin ru - fen. Die Stun - de naht, und ich ver -

61

Hf.

säu - me sie. Drum, wenn ein Fun - ke mensch - li - chen Ge -

Hf. *fp*

sfz *sfz* *sfz* *sfz*

cresc. *fp* *p*

fühls, *get.* *get.* Wenn je ein Hauch von Lie - be dich durch.

cresc. *fp* *p*

rit. zu 2. **62**

Klar. *p*

Fag. *p*

Hr. *p*

Pk. *pp*

zu 2.

ohne Dämpfer *p*

(Diese letzten Worte sagt Nureddin in flehender gebeugter Stellung, als mache er Anstalten, wirklich niederzuknien, bei den letzten Worten „rasiere mich“ verliert er die Besinnung und fällt in Abul's Arme.) (mit erstickter Stimme)

drungen, Auf meinen Knie - en hier be - schwör' ich dich: Ra - sie - remich.

mf

62

Fl.

Ob.

Klar.

Fag.

Hr.

Tr. in Es

Pos.

Pk. muta in Fis B H.

ohne Dämpfer

ohne Dämpfer

(feierlich, gerührt, väterlich zärtlich)

Du liebst, du liebst? O fühl' an diesem Herzen, Dem neun - zig - jähr - gen, Ob auch

fp *cresc.* *f*

fp *cresc.* *f*

cresc. *f*

cresc. *f*

fp *cresc.* *f*

fp cresc. *f*

fp *f*

fp *f*

fp *cresc.* *mf* *f*

fp *cresc.* *mf* *f*

cresc. *mf* *f*

p *cresc.* *mf* *f*

zu 2.

f

f

f

f

f

zu 2.

f

f

f

f

f

f con fuoco

f con fuoco

f con fuoco

f con fuoco

(Bei diesen Worten zieht Abul Nureddin an's Herz. Kurze Pause (∞) einer enthusiastischen Umarmung. Dann mit Jubel und Begeisterung.)

O Lie - be! Lie - be! Se - lig-stes Ge -

ich ge-liebt? O Lie - be! Lie - be! Se - lig-stes Ge -

63

Musical score for piano and voice, page 153. The score features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics range from fortissimo (*ff*) to mezzo-forte (*mf*) and piano (*p*). The piece includes a section marked "in A." and ends with a vocal line and piano accompaniment.

Dynamics: *ff*, *mf*, *p*, *pizz.*

Tempo/Style: *in A.*

Lyrics:

fühl! Laß dir zu Fü-ßen
 fühl! Laß dir zu Fü-ßen

63

Fl. *mf* *mf* *fp*

Ob. *mf* *fp*

Klar. *mf* *fp*

Fag. *mf* *fp*

Pk. *mf*

cresc. *fp* *p*

wonnesam mich lie - gen o Margia - na! An - dei - ne Hand die

wonnesam mich lie - gen o Margia - na! An - dei - ne Hand die

cresc. *fp* *p*

Fl. *fp* *zu 2.* *p*

Ob. *fp* *p*

Klar. *fp*

Fag. *fp*

cresc. *p*

cresc. *p*

cresc. *p*

Lippe trunken schmie - gen o Margia - na! Auf deinem Mun - de lachet holde Fül - le

Lippe trunken schmie - gen o Margia - na! Auf deinem Mun - de lachet holde Fül - le

cresc. *p*

Fl.

Ob.

Klar.

Fag.

Pk.

sfz *mf* *mf* *mf* *p*

mf *p* *cresc.* *cresc.* *cresc.*

sü - ßer La - be, Laß nur den Hauch mich nippen, still ver - schwie - gen, o Margia - na!

sü - ßer La - be, Laß nur den Hauch mich nippen, still verschwie - gen, o Margia - na!

mf *p* *cresc.*

64

Fl.

Ob.

Klar.

Fag.

Pk.

p *f* *p cantabile* *cresc.* *cresc.* *cresc.*

p *f* *p* *p cresc.* *cresc.*

pp *f* *pp* *cresc.*

Wonne der Lie - be gleichen bunten, flücht - gen Som - mer - fal - tern,

Wonne der Lie - be gleichen bunten, flücht - gen Som - mer - fal - tern,

f *p*

Fl. *mf*

Ob. *mf*

Klar. *mf*

Fag. *mf*

1. u. 2. Hr. *cresc.*

Pk. *pp*

p

cresc.

p

cresc.

p

cresc.

Las - se sie ko - send um die Stirn uns flie - gen, o Mar - gia - na!

Las - se sie ko - send um die Stirn uns flie - gen, o Mar - gia - na!

p

cresc.

zu 2.

f

fp

f

f

f

p

fp

p

f

p

f

p

f

p

Die Welt versinkt, es leuchten hel - le gold - nen

Die Welt versinkt, es leuchten hel - le gold - nen

f

p

zu 2.

Ä - thers Wo - gen, Wir sind empor zum E - den schon ge - stie - gen, o Mar -

65

Fl. *f cantando*

Ob. *f cantando*

Klar.

Fag.

1. u. 2. Hr.

Pk.

gia - na!

gia - na!

(Während dieses Nachspiels eilt Nureddin wieder zum Stuhl, sodaß beim Beginn des nächsten Temp's (3/4) die Arbeit wieder im vollen Gange ist.)

65

[illegible]

Mäßig schnell, die Viertel ruhiger als vorher.

Mäßig schnell, die Viertel ruhiger als vorher.

Fl. *p*

Ob. *p*

Klar. *p*

Mäßig schnell, die Viertel ruhiger als vorher.

Abul. (während er eifrig rasirt)

Und sprich, wo wohnt sie? Wer ist ihr Va-ter?

First system of musical notation, featuring a piano introduction with rapid sixteenth-note patterns in the right hand and sustained notes in the left hand. Dynamics include *sfz* and *p*.

Nureddin.

Der Ka-di Ba-ba Mu-stapha.

Und wa-

Nicht mög-lich! Der Schurk! Ich hass' ihn töd-lich!

Second system of musical notation, continuing the piano introduction with similar rhythmic patterns. Dynamics include *p*.

rum?

Und weiß-halb?

Sprich, weiß-we-gen?

Mög'Al-lah ihn ver-der-ben!

Die Pest auf den Bar-ba-ren!

Ei

Fl. **66** zu 2. 3

Ob.

Klar.

Fag.

Pk.

denk dir nur, der Kerl ra-sirt sich sel - ber! O la-che

Ha ha ha ha!

66 zu 2. 3

zu 2. 3

Ha ha ha ha!

Was küm.mert mich der Va - ter denn,

nicht! Nimm dich in Acht vor ihm!

zu 2. 3

mf

mf

er geht In die Mo-schee, ich zu Mar-gia - - - na.

Herr-lich! Doch

zu 2. 3

p

zu 2. 3

p

zu 2. 3

p

den - - - ke an die dro-hen-de Ge-fahr. Ich wer-de dich ge - - lei - ten,

67 zu 2

mf *f* *mf* *mf*

pizz. arco

pizz. arco

pizz. arco

Nureddin.

Mein teu - rer A - - bul,
dich be - schüt - - - zen.

pizz. arco

pizz. arco

mf *mf* *mf*

67

p *mf* *mf* *f*

p *mf* *mf* *f*

p *mf* *mf* *f*

mf *mf* *mf* *f*

nein, ich geh' al - lein.

O Nur - ed - din, miß - trau - - e deinem

mf *mf* *mf* *f*

193

Fl. *poco rit.* *a tempo* zu 2.

Ob. *p* *p* *p*

Fag. *p* *p* *p*

poco rit. *a tempo*

(Abul ist fertig; er verbeugt sich, nimmt den Spiegel von seinem Gürtel und hält ihn Nureddin vor.)

Mein Stern ist Lie - be, sie wird mich be - schützen.

Stern. zu 3. *p espress.* unis. Nun bist du

Fl. zu 2.

Ob. *f poco string.*

Klar. *f poco string.*

Fag. *f poco string.*

Pk. *f poco string.*

p *f poco string.*

p *f poco string.*

p *f poco string.*

fer - - - tig. Scho - ne die - ses Haupt, Das neu ver - herr - licht ist durch mei - ne

a tempo **68**

a tempo

Nureddin.

Nimm mei - nen Dank, ich ge - he, mich zu klei - - - den; Du a - ber

Kunst.

68

zu 2. 3.

mf

geh, zu dei - nen and - ren Kun - - den, Wenn ih - rer

zu 2. *mf* *f* *mf* *f* zu 2. *mf* *f*

Vie - - - le auf dich war - - - ten, Wird auch der Ta - ge

Fl. *mf* *p*
Ob. *p*
Klar. zu 2. *mf* zu 2. *p*
Fag. *mf* *p*

(Er eilt in das Nebengemach.)

läng - - - ster, fürcht' - - - ich dir zu kurz!

Achte Scene.

Abul allein.

Ziemlich schnell. (Die Viertel schneller als vorher.)

Fl. zu 2. *f*

Ob. zu 2. *f*

Klar. in B. *f*

Fag. zu 2. *f*

Pk. *fpp*

Ziemlich schnell. (Die Viertel schneller als vorher.)

mf trem. *fp*

mf trem. *fp*

mf trem. *fp*

Abul. *mf* *fp*

So schwärmet Ju - gend, ach - tet nicht Ge - fahr, Ja, nicht den Tod,

mf trem. *fp* *fp* *fp*

Fl. *f*

Ob. *f*

Klar. *f*

Fag. *f*

f *f* *f*

wenn nur die Lie - be winkt. Ach mei - ne Brü - der! Eu - rer denk'ich wei - - nend, Auch

Fl. *rit.* *a tempo* **69**

Ob. *f*

Klar. *f*

Fag. *f*

Pk. *sfz* *p*

rit. *a tempo*

p *p* *p* *p* *p* *p*

euch — hat Lie - be in den Tod ge-führt! Was hat Euch Brüder in den

69

Klar. *p*

Fag. *p*

mf *mf* *mf* *mf*

Tod ge - trie - ben? Lie - ben! Was ist der Grund, daß Kei - ner mir ge - blie - ben?

mf *mf*

Musical score for the first system. The piano part begins with a prelude of chords in the right hand and single notes in the left hand, marked *p*. The vocal melody enters with the lyrics "Lie - ben! Daß Bak.baks Bu - sen muß't in Staub zer - stie - ben? Lie - ben! Daß". The piano accompaniment for the vocal line features a steady eighth-note pattern in the left hand and chords in the right hand, marked *mf* and *cresc.*

Musical score for the second system. The piano part features a section marked "zu 2." (second ending) with a rapid sixteenth-note pattern in the right hand and chords in the left hand, marked *p* and *f*. The vocal melody continues with the lyrics "Bak - barah er - lag so vielen Hie - ben? Lie - ben! Daß Al - naschar sich Rattengift ver -". The piano accompaniment for the vocal line continues with a steady eighth-note pattern in the left hand and chords in the right hand, marked *f* and *cresc.*

rit. *poco rit.*

Klar.

Fag.

Hr.

rit. *poco rit.*

f *p* *mf* *p* *mf* *p* *mf*

schrieben? Lie - ben! Daß Alkuz ward ge.hängt mit and.ren Die - ben? Lie - ben!

poco rit. **70**

fp *fp* *p* *fp* *fp* *p* *fp* *fp* *p* *fp* *fp* *p*

zu z.

cresc. *mf* *p* *cresc.* *mf* *p* *cresc.* *mf* *p*

Daß Schakka.bak der Hu.sten auf.ge - rie - ben? Lie - ben! Was half dich -

cresc. *mf* *p*

70 *p*

Fag. *string.*

Hr.

Pk. *fpp* *string.*

fpp *string.*

— Buk - buk in die Gru - - - be schie - ben? Lie - ben! Was quält auch mich, den

Klar. *a tempo*

Fag. *ff* *fp*

Hr. *ff* *fp*

Pk. *ff* *fp* *muta in H C E.*

a tempo

Jüngsten vonden Sie - ben? Lie - ben! Oh!

Neunte Scene.

Nureddin, Abul.

Rasch, feurig.

zu 2.

Fl. *f* *Ob.* *f* *Klar.* *f* *Fag.* *f* *Hr.* *f*

Rasch, feurig.

(Nureddin tritt in prächtigem Anzuge auf, geht mit raschen Schritten quer über die Scene in den Vordergrund rechts vom Zuschauer. Dann

muta in A.

erst wendet er sich zur Rechten und erblickt Abul.)

Nureddin.
So hat der Sa-tan dich noch immer hier?

Klar. in A.

mf

Abul.

Ich bin dein En - gel, Freund, ich fol - ge dir!

Ob.

Klar.

Fag.

mf

Nureddin.

Wirst du nun gehn? Soll ich zum Ärg - stens schrei - ten?

Ob.
Klar.
Fag.

Abul.

Wirst du nun gehn? Ich will dich treu be-gelei-ten!

Fl.
Ob.
Klar.
Fag.
Hr. *mf*

Nureddin.

Abul. Ich ra-te dir, nicht hemme meinen Schritt!

Ich ra-te dir, o Jüngling, nimm mich

71

Ob. *zu 2.*
 Klar.
 Fag. *zu 2.*

f

f

f

Der Al-te ist toll, Ich ra-se, ich wü-te! Er weicht kei-nen
 mit. Ich bin ja so voll Von Lie-be und Gü-te,

f

71

f

Zoll, Wie sehr ich mich mü-te. Voll liebender Glut Versprach ich mir
 Ich he-ge nicht Groll In meinem Ge-mü-te Ich bin dir so gut, So

zu 2.

Won - nen, Die teufl.liche Brut Nun hält mich um - spon - nen. Wie
freund - lich ge - son - nen, Da hast du mit Wut Und Är - ger be - gon - nen, Dich

wend' ich die Not, Wie halt ich ihn fer - ne? O lägr' er doch tot in
ha - ben be - droht Die tü - cki - schen Ster - ne, Mein Freun - des - ge - bot, Er - -

rinf.

Ob. *zu 2.*

Fag. *zu 2.*

Pk. *pp*

Dieselbe Bewegung.

sen! Doch halt! mich zu be - frein Fällt mir ein Mit - tel ein,

sen. A ha! Nun lenkst du ein - Du willst ver - nünf - tig sein!

Fl.

Ob. *zu 2.*

Klar. *cresc.*

Fag. *cresc.*

Hr. *mf*

Tr. *mf* in E.

Pos.

Pk.

(ruft die letzten Worte zur Mitteltür hinaus)

Die - ner! herbei! her - ein! Herbei! her - ein!

Was aber soll das Schre'n? Was soll das Schre'n? Was willst du denn?

Zehnte Scene.

Nureddin, Abul, Nureddins Diener.

Noch etwas lebhafter.

Kl. Fl. *f* *tr*
 Fl. *zu 2.* *f* *tr*
 Ob. *f* *tr*
 Klar. *f* *tr*
 Fag. *f*
 Hr. *f*
 Tr. *f*
 Pos. *f*
 Pk. *f*
 Trgl. *f*

Noch etwas lebhafter.

(Die Diener erscheinen, Motawackel beschließt den Zug.)

Nureddin.

73

Musical score for page 209, system 73. The score is in G major (one sharp) and 2/4 time. It consists of 11 staves. The first five staves are grouped by a brace on the left. The sixth and seventh staves are also grouped by a brace. The eighth staff is a single line. The ninth and tenth staves are grouped by a brace. The eleventh staff is a single line. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The key signature has one sharp (F#). The time signature is 2/4. The score is for a piano and possibly a vocal line.

(zu den Dienern,
 auf Abul zeigend)
 O sehet den

73

Ob.
Klar.
Fag.
Hr.

Ar - men. Wie bleich zum Er - barmen, Sein Le - ben ver - ge - het, Sein A - tem ver - we - het. Das

Vclle. u. K.-Bässe.

Fl.
Ob.
Klar.
Fag.
Hr.

Fie - ber ihn schüttelt Und ziehet, und rüttelt, O sehet ihn wanken Und be - ben und schwanken, O

(Bei den Worten: „O eilt, ihn zu retten“ umringen die Diener den Barbier schon, der vergebliche Anstrengungen macht sich von ihnen los zu reißen.)

eilt, ihn zu retten Ihn wohligh zu betten, Ihn nieder zu strecken Mit Kissen zu decken. Ihn müssen Arz-

[illegible]

Fl. *f*

Ob. *f*

Klar. *f*

Fag. *f*

Hr. *f*

Baßpos. *f*

p *cresc.*

p *cresc.*

p

p

Trän - ken und Pillen Das Ü-bel zu stillen, Mit Salben und Säften Zu helfen nach Kräften. Und

f

f

f

f

f

f

p *cresc.*

p *cresc.*

p

p

p

p

mag er nicht nehmen, Er muß sich be- quemen, Man kann zum Verschlingen Mit Schlägen ihn zwingen. Man rufe Dok.

Fl. *f* *3* *3*

Ob. *f* *3* *3*

Klar. *f*

Fag. *f*

Hr. *f*

to - - - ren, Noch eh' er ver - lo - - - ren, Herbei mit dem Ba - - - der, Er laß, ihm zur

Fl. *3* *3*

Ob. *3* *3*

Klar. *3* *3*

Fag. *3* *3*

Hr. *3* *3*

Baßpos. *p*

A - der, Er tränkt den Pa - tien - ten In Me-di-ka - men - - - -

74

Fl.

Ob.

Klar.

Fag.

Hr.

Tr.

Pos.

ten! (Nureddin eilt ab; Abul reißt sich los und will ihm nach, der Chor hält ihn zurück.) (Abul will entfliehen)

Chor der Diener. So las.set uns ei.len. Den Kranken zu hei.len, Die star.renden Glieder O strecket sie

Vclle.

K.-Bässe.

74

(eine entgegenstehende Gruppe fängt ihn auf.)

(Abul sucht

nie-der! Wir brau-en die besten Arznei-en aus Resten Und wollen dazwischen Die Pillen dir

musical score for a piano and voice. The score is in G major and 2/2 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piano part is marked with 'f' (forte) and 'decrease.' (diminuendo). The voice part enters with the lyrics 'wieder zu entfliehen! (Wird aufgefangen.)' and continues with 'mischen. Nimm ein ohne Schrecken, Es möge dir schmecken, Nicht mucken und zucken, Nur ducken und'. The piano part continues with a melody in the right hand and a bass line in the left hand, marked with 'f' and 'decrease.'

75

Musical score for piano and voice, measures 75-78. The score includes piano accompaniment and vocal lines with German lyrics. Dynamics include *p*, *mf*, and *cresc.* markings.

Lyrics: schlucken! Wir wehen dir Küh - le Zu lin - dern die Schwü - le, Doch Frost wir ver - treiben Durch hef - ti - ges

75

[illegible]

p *f* *zu 2.* *f*

p *f*

p *f*

p *f*

f *f* *f* *f* *f*

p cresc. *f* *decresc.*

p cresc. *f* *decresc.*

p cresc. *f* *decresc.*

(Neuer Fluchtversuch) (wird festgehalten, und in den Vordergrund gezogen) *decresc.*

Wangen. Bringt Was-ser in Menge, Daß man ihn be-sprengt, Und O-pium-Pfunde, Damit er ge-

p cresc. *f* *decresc.*

p cresc. *f*

Musical score for "The Song of the Lark" by Charles Ives, measures 1-4. The score is in 3/4 time, key of D major, and features three staves: Treble, Alto, and Bass. The music is marked with "p cresc." and "f" dynamics.

[illegible]

First system of the musical score, measures 1-4. The score is written for a vocal line (soprano) and piano accompaniment (treble and bass). The key signature is three sharps (F#, C#, G#). The tempo is marked with a 'p' (piano) dynamic.

Second system of the musical score, measures 5-8. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. The vocal line is silent in this system. The key signature remains three sharps. The tempo is marked with a 'p' (piano) dynamic.

(Bei diesen Worten zieht eine Gruppe von vier Dienern den Abul zum Ruhebett hin. Er wird ausgestreckt und so in Kissen gehüllt, daß man nur noch Mütze und Bart sieht.)

Third system of the musical score, measures 9-12. The vocal line enters with the lyrics "ret - ten. Wir las - sen, o Ba - der, Dir sel - ber zur A - - - - - der." The piano accompaniment provides a harmonic background. The key signature is three sharps. The tempo is marked with a 'p' (piano) dynamic.

Fourth system of the musical score, measures 13-16. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand. The vocal line is silent in this system. The key signature remains three sharps. The tempo is marked with a 'p' (piano) dynamic.

77

(Abul spricht dies dumpf stöhnend aus der dichten Hülle von Decken und Kissen hervor. Einige halten ihn fest; andre bewaffnen sich mit Lanzetten und Rasirmessern; ein anderer bürstet ihm die Füße mit einer großen Bürste; einer weht Kühle mit einem großen Tuch; einer schüttet den Rest der Medizinflaschen in ein großes Glas, und macht Miene, ihm einen Löffel voll einzuzwingen; bei den Worten „Zofar, Dschafar“ bekommt er ein großes schwarzes Pflaster auf Stirn und Nase gesetzt und bei dem Worte „Motawackel“ ist dieser schon mit einer Handsäge wiedergekehrt, faßt den Bart beim Ende an und macht Miene ihn in der Nähe des Kinnes durchzusägen.)

Abul.

A-li, Sadi, Habt Erbarmen! Abbas, Achmet, Laßt mich Armen! Mustain, Hussein, Muß Verdruß sein! Zofar,

77

Dschafar, Mo - - ta-wackel! Ihr tödtet mich!

Chor der Diener.

A - bul Has-san A-li E-bn Be-car, Wir

This image shows a page of musical notation for a piano score. The score is written for multiple staves, likely representing different instruments or voices. The notation includes complex rhythmic patterns, such as sixteenth and thirty-second notes, and various dynamic markings including *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the bar lines. The score is arranged in a multi-staff format, with some staves grouped together by a brace on the left. The notation is dense, with many notes and rests, suggesting a highly rhythmic and complex piece. The page is numbered '8' in the top right corner.

Zweiter Aufzug.

225

Die Scene des zweiten Aufzuges stellt ein reiches geräumiges Frauengemach in dem Hause des Kadi Baba Mustapha dar. Im Hintergrund eine große Mitteltür. Zu deren Rechten, links vom Zuschauer, eine Tapetentür, zur Linken eine mit Gardinen verhängte Nische. Links vom Zuschauer Ottomane und Kniebank neben einem mit prächtigen Blumen verzierten Tisch; rechts vom Zuschauer, in der ersten Kulisse, ein Fenster. Dem Fenster gegenüber, links vom Zuschauer, eine Seitentür.

Zwischenakt.

(Thema des Muezzinrufs.)

Langsam. (Ganz ruhige Achtel.)

2 Flöten.

2 Oboen.

2 Klarinetten in A.

2 Fagotte.

4 Hörner in F.

2 Trompeten in E.

2 Tenorposaunen.

Baßposaune.

Pauken
in Fis Cis Dis.

Harfe.

Langsam. (Ganz ruhige Achtel.)

Erste Violinen.

Zweite Violinen.

Bratschen.

Margiana. Bostana.

Kadi. Nureddin.

Ein Sklave.

2. u. 3. Muezzin.

1. Muezzin.

Abul.

Chor.

Violoncelle.

Kontrabässe.

Fl. *poco rit.* *a tempo* 1

Ob. *p ten.*

Klar. *p ten.*

Fag. *p*

3. u. 4. Hr. *p ten. mf*

Pk. *mf*

poco rit. *a tempo*

[illegible]

228

Fl.

Ob.

Klar.

Fag.

string. e cresc.

rit.

a tempo

string. e cresc.

string. e cresc.

string. e cresc.

string. e cresc.

con anima
string. e cresc.

string. e cresc.

rit.

a tempo

fp

fp

fp

f

fp

fp

Ob.

Fag.

mf *p*

3 3 3 3

rit.

3 Schnell, lebhaft.

p *p*

Schnell, lebhaft.

Fl.
Ob.
Klar.
Fag.

zu 2.

[illegible]

Fl. Ob. Klar. Fag. Hr.

4

mf

mf

mf

Der Vorhang geht auf.

4

Erste Scene.

Margiana, dann Bostana, dann der Kadi.

p leggiero

p leggiero

Margiana (aus der Tür links vom Zuschauer auftretend).

Er kommt! Er kommt! O Wonne meiner Brust! Wie werd' ich jubeln ihn zu se - - - hen, Be-

Klar.

Fag.

p

sfz

p

cresc.

cresc.

zähm', o Herz, das Wallen deiner Lust, O laß mich vor Ent-zük-ken nicht ver-ge- - - hen.

cresc.

cresc.

Den nie— im Leben ich ge- schaut, Ge- ahnt— al-lein in holden

mf

mf

p

p

p

Träu- - - men, Gleich ist er hier— In die-sen Räu- men, So schön, - so hold, - So

5 *mf* ³

cresc.

cresc.

f

p leggiero

p leggiero

p leggiero

süß und traut. Er kommt! Er kommt! O Won ne laut.
 Bostana. (aus der Mitteltür eintretend)
 Er kommt! Er kommt! O

5

p leggiero

O won nigliche Lust! O won nigliche Lust! Bezäh'n', o Herz, das
 wonnigliche Lust, Wie wird er staunen, dich zu se - - - hen, Wie wird entzückt das Herz in seiner Brust Vor

p

p

p

p

cresc.

cresc.

cresc.

cresc.

p

p

p

Wal - len deiner Lust, Laß nicht in Won ne schauern mich ver - ge - - hen!
 ei. tel Glück und Won ne schier ver - ge - - - hen. Der, seit er einmal dich ge - schaut,

cresc.

cresc.

p

p

6

O Won - ne - laut! Er kommt! o won - nigliche Lust, Gleich ist er
Nur dich ge - seh'n in wachen Träu - men, Gleich ist er hier

6

hier In die - sen Räu - men. Er kommt! O Won - ne - laut! Er
In die - sen Räu - men Und nennt dich sei - ne hol - de Braut - Er kommt! Er kommt!

7

Ob.
Klar.
Fag.

kommt! o Won - ne - laut! Er kommt! Er kommt! O Won - ne meiner Brust, Wie werd' ich jubeln
O Won - ne - laut! Er kommt! Er kommt! O won - nig - li - che Lust, Wie wird er staunen,
Kadi (aus der Mitteltür hereineilend, mit einem Brief und einem Schlüssel in der Hand).
Er kommt! Er kommt! O won - nigliche Lust! Wie wirst du staunen ihn zu se -

7

Ob.
Klar.
Fag.

ihn zu se - - - hen, Be-zähm', o Herz, das Wallen deiner Lust, O laß nicht vor Ent -
dich zu se - - - hen, Wie wird ent-zückt das Herz in sei-ner Brust Vor
- - - hen, Wie wird ent-zückt das Herz in deiner Brust Vor ei - tel Glück und Won - ne schier ver-

Ob.
Klar.
Fag.
Hr.

8

zük - ken mich ver - ge - - - hen. Den nie - - - im Leben ich ge - schaut,
Won - ne schier ver - ge - - - hen. Der, seit - - - er einmal dich ge - schaut,
ge - hen. Ein Schatz, - wie du ihn nie ge - schaut, -

8

Ob.
Klar. *cresc.*
Fag. *cresc.*
Hr. *cresc.*

Ja, kaum ge-ahnt in meinen Träu - men, Gleich ist er
Dich nur er-blickt in wachen Träu - men, Gleich ist er
Ja, kaum ge-ahnt in allen Träu - men, Gleich ist er hier

cresc. *p* *cresc.* *p* *cresc.*

p *cresc.* *p* *cresc.* *p* *cresc.*

hier In die - sen Räu - men, So schön, so hold, so süß
hier In die - sen Räu - men, Und nennt Ge - lieb - te dich
In die - sen Räu - men, Freund Se - lim schenkt ihn sei - ner Braut. Er

p *cresc.* *p* *cresc.*

9

und traut - Er kommt! Er kommt! O Won-ne.laut! Er kommt, er kommt, er kommt, er

und Braut-Er kommt! O Won-ne Er kommt! O Won-ne.laut! Er kommt, er kommt, er kommt, er

kommt! Er kommt! O Won-ne Er kommt! O Won-ne.laut! Er kommt, er kommt, er kommt, er

9

molto rit. Lento.

kommt! O süßer Wonne - laut! Er kommt, er kommt, er kommt, er kommt! O sü-ßer Won - ne.

kommt! O süßer Wonne - laut! Er kommt, er kommt, er kommt, er kommt! O sü-ßer Won - ne.

kommt! O süßer Wonne - laut! Er kommt, er kommt, er kommt, er kommt! O sü-ßer Won - ne.

p

Gemächlich, ruhig.

Ob. Klar. Fag.

p cresc.

Gemächlich, ruhig.

p

(Mit dem Eintritt dieses Tempos öffnet sich die Mitteltür, vier Diener tragen eine große stattliche Kiste herein, setzen sie auf der Seite des Fensters, dem Blumentisch gegenüber, nieder und entfernen sich wieder.)

laut.

laut.

laut.

Ja, frohe Kunde bring'ich, meine Tochter. Mein alter Jugendfreund und Spielge-

p

10

p

p

noß, Der würd'ge Selim fordert dich zum Weib, Kommt von Damascus bald, um dich zu holen.

p

10

Fag. 1. u. 2. Hr.

Sieh diese Kiste, sie ist voll von Ga - ben, Die er zur Morgenga-be dir ge-

Margiana.

Dein Wil-le, Herr und Va-ter, ist der mei-ne; Ge-hor-sam dan-ke dei-ne sandt.

Klar. Fag. Hr.

(zu Bostana)

Toch-ter dir. So hast du meinen Wil-len ihm verkündet, Daß nach der Liebe Leid ihm Won-ne winkt?

11

Fl.

Klar.

Fag.

p

p

p

Der Kadi (hat indessen die Kiste aufgeschlossen und mehrere Stoffe herausgenommen und entfaltet, die er dann über den Rand der Kiste hernieder hängen läßt).

Sieh die-se Stoffe, Sei-de, Sammet, At-las, Den Purpur-schal mit Gold-bro-kat verbrämt.

11

P. C. 135

Ob. *mf*

Klar. *p*

Fag. *p*

mf

p

Kadi.

Sieh die-se reichen Kaftan's und Du-almas, Nicht Gleiches tragen des Ka-li-fen Frau'n.

Fl.

Ob.

Klar.

Fag. *mf cresc.*

Hr. *p cresc.*

cresc.

cresc.

cresc.

cresc.

Margiana (zum Kadi). (zu Bostana)

Wie wird mich die A-graf-fe herrlich kleiden! Sag an, er ist wohl bleich vor Liebessch-nen?

cresc.

cresc.

Fl. *1. solo*
 Ob.
 Klar.
 Fag.
 Hr. *zu 2.*
 Bostana.
 Ja, er ist bleich, doch hört er dei - nes Namens Klang, Wird wie von Purpur die Wang' ihm rot.
 Kadi.
 Die Ringe sieh, für

13
 Fl.
 Ob.
 Klar.
 Fag.
 Margiana.
 Und die Ru.bi.nen
 Finger, Ohr und Ar.me! Sind al.les Di.a - man.ten und Sma.ragden!

Fl. *p*

Ob. *p*

Klar. *p*

Fag. *p*

(bei Seite)

rot wie die Lie-be! Bald ist er hier, und hei-len soll ihn Liebe.

Bostana.

Dem alten Selim

mf

mf

mf

lasse du die Schätze, Ein junger Liebster ist der beste Schatz.

Fl. zu 2. *mf*
 Ob. zu 2. *mf*
 Klar. zu 2. *mf*
 Fag. 1. zu 2. *mf*
 Fag. 2. *mf*
 Margiana.
 Bostana. Für al - le Lei - den spendet Dir sü ße Lieb' Er - satz; Komm, daß dein Weh sie
 Kadi. Schon lauschet er und wendet Nicht einen Fuß vom Platz, Bis du mich hin - ge -
 Sieh wel - che Strahlen spendet Der Di - a - mant - be - satz! Wie das die Augen

p

14
 Fl. *p cresc.*
 Ob. *p*
 Klar. *p*
 Fag. *p*
 Hr. *p*
 en - det, Komm, daß dein Weh sie en - det, Mein hol - der Schatz, hol - der Schatz, hol - der Schatz, mein hol - der Schatz.
 sen - det, Bis du mich hin - ge - sen - det, Der lie - be Schatz, ja, dein Schatz, ja, dein Schatz, der hol - de Schatz.
 blendet! Wie das die Augen blendet! O welch ein Schatz, welch ein Schatz, welch ein Schatz! O welch ein Schatz!

14

Pk.

Langsam. (Die Achtel viel gemessener als seihen die Viertel.)

Der erste Muezzin wird hinter der Scene, in der Nähe der Rückwand, also wie von einer dem Hause nahegelegenen Moschee vernommen. Der zweite ist entfernter, und der dritte in großer Ferne, so weit wie möglich im Hintergrund.

Dritter Muezzin.

Zweiter Muezzin.

Erster Muezzin.

Fag.

Pk.

Klar.

Fag.

mit Dämpfer *mf*

mit Dämpfer *mf*

p

Ver - sam - melt euch, ihr Gläub' - gen, zum Ge -

sam - melt euch, ihr Gläub' - gen, zum Ge - bet!

euch, ihr Gläub' - gen, zum Ge - bet!

15

Ob.

Klar.

Fag.

3. u. 4. Hr.

Pk.

Dämpfer weg

Dämpfer weg

Dämpfer weg

ten.

ten.

ten.

ten.

mf

mf

mf

mf

Die drei Personen auf der Scene geben das ausfüllende Spiel, das sie noch während des Muezzinrufs eingehalten, auf und nehmen eine andächtige Stellung an.

Margiana.

Bostana

Kadi.

bet!

Dämpfer weg

15

zu 2.

Fl. Ob. Klar. Fag.

pp *mf* *cresc.* *f*

all, sie ei - len zum Ge - bet. Nun komm mein Schatz, der fromme Ka - di geht.

all, sie ei - len zum Ge - bet. Ich hol' den Schatz, der fromme Ka - di geht.

all, sie ei - len zum Ge - bet. Du schö - ner Schatz! ich ei - le zum Ge - bet.

sam - melt euch, ihr Gläub' gen!

pp *mf* *cresc.* *f*

16

Fl. Ob. Fag.

mf *fz* *p* *mf* *p*

mf *p* *pp* *pp* *pp*

Der Kadi wirft noch einen entzückten Blick auf die Kiste, winkt seiner Tochter einen Gruß zu, die sich ehrerbietig verneigt, und geht ab.

Bostana verschwindet, sobald er fort ist, durch die Tapetentüre zur Linken des Zuschauers.

p *mf* *fz* *pp* *pp* *pp*

16

Fl. *cresc. e string.*

Ob. *p cresc. e string.*

Klar. *p cresc. e string.*

Fag. *p cresc. e string.*

rit.

cresc. e string.

cresc. e string.

cresc. e string.

Margiana bleibt allein auf der Bühne, sieht einen Augenblick durch das Fenster und wendet sich dann zu der Seite des Blumentisches.

con anima

cresc. e string.

rit.

cresc. e string.

Ob.

Fag.

espress.

1. p

3

3

p cresc.

p

fp

espress.

f

Bostana führt Nureddin herein und zieht sich zurück.

Zweite Scene.

249

Margiana, Nureddin, Abul vor dem Fenster.

Ruhig, nicht zu langsam. (Die Viertel um ein wenig ruhiger als soeben die Achtel.)

Nureddin. *a tempo*

1. Vcll. Solo. *3* *p* *espress.* *poco rit.* O holdes Bild in Engel - schö - ne, Oft, wenn in Träumen ich dich

2. u. 3. Vcll. Solo. *p*

K.-Bässe. *p*

a tempo

poco rit.

an - geschaut, Da fand ich Wor - te, fand ich Tö - ne, Da hab' ich in - nig dir mein Herz vertraut.

ten. *Velle.* *mf.* *ten.* *mf.* *ten.* *mf.*

17

p *cresc.* *ten.* *ten.* *ten.*

Nun fühl ich al - les mir ent - schwin - den, Was ich ge - träumt, ge - dacht, ent - wich, Vor dei - nem

Velle. *ten.* *ten.* *ten.*

K.-Bässe. *p* *cresc.* *ten.* *ten.* *ten.*

17 *p* *cresc.*

Fl. *mf*
Ob. *mf*
Klar. in B. *mf*
Fag. *mf*
Hr. *mf*
Pk. *mf*
Hf. *mf*
Sopr. *mf*
Alto *mf*
Tenor *mf*
Bass *mf*

An - - blick won - nig - lich Ist al - les nur ein se - li - ges Emp - fin - den. Ein Wort nur kann ich wieder.

Fl.

Ob.

Klar.

zu 2.

p

cresc.

p

espress.

p

espress.

p

espress.

p

espress.

finden, Das ein Wort: „Ich liebe dich!“ Ein einzig Wort nur kann ich finden, Das ein Wort: „Ich lie -

18

Klar.

Fag.

mf

mf

mf

Margiana.

Wohl hab' ich Grüße dir er-son-nen, Blu - men zum Strauße dir ge -
- be dich!

mf

18

cresc.

cresc.

p

mf

mf

mf

reicht, Wie holde Lieb' in Weh und Won-nen Gern sie zu ihren Boten weiht. Doch du erscheinst, und ach, es
Velle. u.K.-Bässe.

mf

p

cresc.

cresc.

cresc.

(sie nimmt eine blühende Rose vom Zweig)

nei - gen Die Blumen de - mut-voll und za-gend sich, Kühn nimmt die Ro-se nur das Wort für mich, Den hohen

p

cresc.

1.

Fl. 2. u. 3.

Klar.

Harfe.

p

Sinn zu künden, der ihr ei-gen; Ob auch die Schwestern al-le schweigen, Die Ro-se sagt: „Ich lie-

19

1.

Fl. 2. u. 3.

Ob.

Klar.

1. Hr.

Hf.

mf

mf

mf

p

(sie gibt ihm die Rose)

be dich!“ Ob auch die Schwestern alle schweigen, Die Rose sagt: „Ich lie-be dich!“

19

Mäßig schnell. (Die Viertel etwas ruhiger als soeben die Achtel.)

3 Fl. *ppf*

Ob. *ppf*

Klar. *ppf*

Fag. *pp*

Hr. *pp*

Tr. *pp*

Tenorpos. *pp*

Baßpos. *pp*

Pk. *pp*

Harfe. *p*

p cresc.

p cresc.

cresc.

cresc.

mf

mf

Mäßig schnell. (Die Viertel etwas ruhiger als soeben die Achtel.)

pp

pp

pp

pp

cresc.

cresc.

cresc.

mf

mf

mf

Margiana.

Nureddin.

Abul.

p cresc.

mf

20

pp

pp

pp

pp

p

p

p

p

p

p

So mag kein and - res Wort er - klin - - - gen, Als das die blüh'n - de Ro - se

So mag kein and - res Wort er - klin - - - gen, Als das die blüh'n - de Ro - se

p

20

The musical score is arranged for piano and voice. The piano part consists of multiple staves, including a grand staff (treble and bass clef) and additional staves for the right and left hands. The right hand features dense, arpeggiated chordal textures, often marked with *pp* (pianissimo) or *p* (piano). The left hand provides a steady accompaniment, sometimes with moving lines. The vocal part is written in a single staff with a treble clef, featuring a melody that follows the German lyrics. The lyrics are:

sprach; Kein Lied in uns - re See - le drin - - - gen, Als das aus Träu - men
 sprach; Kein Lied in uns - re See - le drin - - - gen, Als das aus Träu - men

The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part has a complex, layered texture with many notes beamed together. The vocal part is more melodic and sparse in comparison.

The musical score is for a piano and voice piece. It consists of several systems of staves. The piano part includes multiple staves for the right and left hands, often with complex chordal textures. Dynamics for the piano part include *pp*, *ppp*, and *poco cresc.*. The vocal part consists of two staves with German lyrics. The lyrics are:

tön - - - te nach. Und wenn des Le - bens Traum ent - schwun - den,
 tön - - - te nach. Und wenn des Le - bens Traum ent - schwun - den,

The score is marked with a box containing the number 21 at the top and bottom.

poco rit. *a tempo*

p *p* *p* *p* *p*

cresc. *cresc.* *cresc.* *p* *p* *p*

cresc. *p*

Und wenn der Ro - se Glut ver - blich, Dann tön' in E - den e - - wig -

Und wenn der Ro - se Glut ver - blich, Dann tön' in E - den e - - wig -

rit.

hält ver - bun - den, Das ei - ne Wort: „Ich lie - be
 hält ver - bun - den, Das ei - ne Wort: „Ich lie - be

P. C. 135.

1. Solo.

cresc.

dich!"

dich!"

23

poco rit.

24

Musical score for measures 24-28. The score is in G major (one sharp) and 4/4 time. It features a piano (p) accompaniment with sustained chords and a vocal line that begins in measure 25. The tempo is marked "poco rit."

poco rit.

Musical score for measures 29-33. The score continues the piano accompaniment and includes a vocal line with lyrics. The tempo remains "poco rit."

(vor dem Fenster)
 O Nu - red - din! Ge - nie - ße froh dein

24

Glück! — Sei oh — ne Furcht, — es wacht vor die — sem Fen — ster Dein

Dritte Scene.

Margiana. Nureddin. Bostana.

Schneller.

Schneller.

Bostana.

(hereineilend)

Der A - bul Has - san A - li E - bn Be - car!

A - bul Has - san A - li E - bn Be - car.

25 (Die Viertel etwa eben so schnell als vorher.)

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

Klar. *p* *cresc.* *f*

Fag. *p* *cresc.* *f*

Hr. *p* *cresc.* *f*

Bostana. *p* *cresc.* *f* *fp*

Nureddin. *f* *p* *cresc.* *f* *p*

Wie? A. bul Has - san A - li E - bn Be - car!

Der tolle Kauz singt

25

fp *cresc.* *f*

fp *cresc.* *f*

fp *cresc.* *f*

drü - ben vor dem Haus Von Lie - besglück und nen - net deinen Na - men.

Nureddin. *f*

Vclle. u. K.-Bässe. *cresc.* *f*

Ver-wünsch-ter Kerl! Er -

Bostana. *p*

Ich geh zu lau - schen, ob der Ka - di kommt. Seid un - be - sorgt, noch kehrt er nicht zu -

dros - seln möcht' ich dich!

Vierte Scene.

265

Margiana. Nureddin. Abul vor dem Fenster.

Klar.

Fag.

Pk.

fp *fp* *p* *fp* *fp*

Bostana zieht sich wieder zurück.

Nureddin und Margiana lauschen noch einige Zeit ängstlich, ob kein Lärm entsteht.

rück.

Velle.

C.-Bässe.

In das Anfangs-Tempo einlenkend. (Die Viertel wieder langsamer.)

Klar.

Fag.

Hr.

Pk.

fp *p* *p* *espress.* *p* *pp*

In das Anfangs-Tempo einlenkend. (Die Viertel wieder langsamer.)

p *p* *p* *p*

Es bleibt alles still. Nureddin geleitet Margiana zu dem Sitze am Blumentisch und kniet sich auf den Schemel zu ihren Füßen.

p *p*

Fl. *espress.* *poco rit.* **26**

Klar. *espress.*

Fag.

Hr.

Pk. *in F G C.*

poco rit. *trem.* *pp*

Nureddin.

Daß nicht die laute Welt uns stö-re, Schwei-

trem. *pp*

26

poco rit. *Rasch. (Tempo wie im ersten Akt.)*

pizz. *f*

pizz. *f*

pizz. *f*

- ge der Lie-be lei-ses Wort.

Abul (vor dem Fenster).

Laß dir zu Fü-ßen won-ne-sam mich lie-gen,

Vclle. u. K.-Bässe.

Langsam. (Breite Achtel.)

cresc. *arco* *fpp*

cresc. *arco* *fpp*

cresc. *arco* *fpp*

Margiana.

Daß keines Lauschers Ohr es hö-re, Tief in der Brust nur kling' es

o Mar-gia-na!

Vclle. *arco* *fpp*

K.-Bässe. *cresc.* *arco* *fpp*

27 Rasch. (Kurze Viertel.)

Fl. 6/4

Ob. 6/4

Klar. 6/4

Fag. 6/4

Hr. in E. 6/4

Rasch. (Kurze Viertel.)

fort. Abul.

Won-nen der Lie-be gleichen bun-ten flücht'-gen Som-mer-fal-tern, Las-se sie ko-send

27

Langsam.

mf

Langsam.

trem. p

cresc.

Nureddin.

Laß deiner Bli-cke Strahl es sa-gen, Du

um die Stirn uns flie-gen, o Mar-gia-na!

trem. p

cresc.

28

Rasch. pizz.

f pizz.

f pizz.

f pizz.

wunder.dunkles Au - ge sprich!

Abul.

Die Welt versinkt, es leuchten hel.le gold - nen Ä - thers Wo - gen. —

f pizz.

f pizz.

28

Langsam.

fpp arco

fpp arco

fpp arco

fpp arco

Margiana.

Sagt es mein Herz dir nicht für mich Mit sei.nem süß - be - red - ten Schla - gen?

fpp arco

fpp arco

fpp

Ob.

Klar.

p

mf

p

mf

stringendo

p

espress.

espress.

espress.

Margiana.

Nureddin.

Zum Him mel mich em - por zu tra - gen, Sag' es ein Kuß -

Ich lie - be dich!

p

espress.

29 **Rasch.** **Langsam.**

Ob. *p*

Klar. *p*

Rasch. **Langsam.**

pizz. *p* arco *p*

pizz. *p* arco *p*

pizz. *p* arco *p*

Nureddin.

Abul (vor dem Fenster). Zum Himmel mich em-por zu

Wir sind em-por zum E - den schon ge - stie - gen.

pizz. *p* arco *p*

pizz. *p*

29 **Rasch. (Etwas mäßiger.)** **rit.**

3 Fl. *p*

Ob. *p*

Klar. *p*

Fag. *p*

Hr. in F. *mf*

Rasch. (Etwas mäßiger.) **rit.**

espress.

espress.

espress.

tra - gen Sag' es ein Kuß -

Abul. (sie umarmen sich)

O Mar - gia -

Fünfte Scene.

Margiana. Nureddin. Bostana.

30 Schnell und lebhaft.

3 Fl.
Ob.
Klar.
Fag.

Schnell und lebhaft.

Ein Sklave (hinter der Scene im Innern des Hauses).

Weh! Weh! Weh! Weh! Weh! Weh!

na!

30

31

Bostana.

Ein Sklave.

Er. schreckt nicht, der Ka - di kam zu - rück, Und ei - nem Skla - ven, der ihm un - geschickt

Weh! Weh!

31

Die schö - ne Blu - men - va - se brach in Scherben, Gibt er mit eigner Hand die Basto - na - del!

Weh!

32

Ob. *stacc.*
 Klar. *mf* *stacc.* zu 2.
 Fag. *mf* *stacc.*
 Hr. *mf* *stacc.* zu 2.
 Ein Sklave.
 Weh!
 Abul (vor dem Fenster).
 Weh mir, o weh, man mordet meinen Freund! Kadi, verruchter Mörder! Heda! Helft ihr Leute!

32

Margiana.
 Bostana.
 Weh uns, es sammeln Leute sich ums Haus.
 Was macht der alte Tollkopf auch für Streiche!

33

Fl. *f* zu 2.

Ob. *f* *cresc.*

Klar. *f* *cresc.*

Fag. *f*

Hr. *f*

Tr. in F. *f*

Tenorpos. *f*

Baßpos. *f*

Pk. *f*

f *cresc.* *f* *cresc.* *f* *cresc.*

Margiana.

Bostana.

Nureddin.

Drei-mal ver-wünsch-ter, teuf-lischer Bar-bier!

Ein Sklave.

Abul.

Stimmen vor dem Fenster.

Ka-di, verruchter Mör-der,

f *cresc.* *f* *cresc.*

ff *f* *f cresc.*

ff *f* *f cresc.*

Bo_

Nun kannst du nicht mehr un_bemerkt ent_fliehn!

Weh!

We - - he!

weh dir, We - - he!

ff *f* *f cresc.*

stana! Wenn der Va - ter ihn hier fin - det!

Hier an der

Ist kein Ver - steck da, daß ich mich ver - ber - ge?

35

Musical score for "Die Räuber" (Act 1, Scene 1). The score is written for piano and voice. The piano part features complex textures with multiple staves, including a grand staff (treble and bass clefs) and a separate staff for the right hand. The vocal part is written for a single voice, with lyrics in German. The score includes dynamic markings such as *mf*, *cresc.*, *ff*, and *p*. The tempo is marked *Allegro*. The key signature is one flat (B-flat). The score is divided into measures, with some measures containing rests. The vocal line includes the following lyrics:

(sie beginnt sogleich, die Kiste auszuräumen)
 Ki - ste steckt der Schlüssel noch, Mar - gia - na! Ei - lig! Fort mit all den Schät - zen.

36

zu 2.

mf, *cresc.*, *ff*, *f*, *cresc.*

(Sie zerren eilig den Inhalt der Kiste heraus und schleifen die Stoffe während der nächsten 14 Takte in die verdeckte Nische des Hintergrundes.)

Die Ki - ste birgt ihn, bis der Sturm vor - ü - ber.

f, *cresc.*, *ff*, *f*, *cresc.*

This musical score page, numbered 277, contains two systems of music. The first system consists of six staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The next two staves are in bass clef with the same key signature. The bottom two staves are in bass clef with a key signature of one flat (B-flat). The notation is highly complex, featuring many triplets, slurs, and dynamic markings such as *z. 2.* (likely *z. 2.* for *z. 2.*). The second system consists of six staves. The top two staves are in treble clef with a key signature of two flats. The next two staves are in bass clef with a key signature of one flat. The bottom two staves are in bass clef with a key signature of two flats. The notation continues with complex rhythmic patterns and slurs.

37

p

p

zu 2.

pp stacc.

pp stacc.

pp stacc.

(Während dieses sechzehntaktigen Pianissimos wird Nuredin von den beiden Frauen in die Kiste versteckt. Bostana zieht den Schlüssel ab, steckt ihn zu sich und schiebt Margiana in das Nebengemach links vom Zuschauer.)

pp stacc.

37

The first system of the musical score features four woodwind staves: Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), and Bassoon (Fag.). The Flute and Oboe parts are mostly rests, with some melodic fragments in the later measures. The Clarinet and Bassoon parts have more activity, with the Bassoon playing a prominent melodic line in the later measures. The bottom system of the page shows the beginning of the vocal parts, with four staves for Soprano, Alto, Tenor, and Bass. The vocal parts enter with a melodic line, and the Bass part has a more active, rhythmic accompaniment.

Fl. *stacc.*

Ob. *f stacc.*

Klar. *f stacc.*

Fag. *f zu 2. stacc.*

Hr. *f stacc.*

Tr. *f stacc.*

1. Tenorpos. *f*

2. Tenorpos. u. Baßpos. *f*

Pk. *f*

38

(Bostana bleibt allein auf der Scene; verworrener, anwachsender Lärm hinter der Scene.)

Sechste Scene.

Abul mit einigen Dienern Nureddins, Bostana.

39

Fl. Ob. Klar. Fag. Hr. Tr. 1. Tenorpos. 2. Tenorpos. u. Baßpos. Pk.

Bostana.

Abul (von vier Dienern Nureddins begleitet, die mit Stöcken bewaffnet sind, stürzt herein, auf Bostana los).

Wo ist er hin? Un - sel'ge sprich, wo

39

stacc. *p*

stacc. *p*

p

p

Wahn-sin-ni-ger, was fa-selst du von

habt ihr den Leichnam des Er-mor-de-ten verbor-gen?

p

Fl.
Ob.
Klar.
Fag.
Hr.

p espress.

Mord, Willst du das ganze Haus ins Unglück stürzen? Hier in der

mf

(sie geht eilig ins Nebengemach links)

Kiste hab' ich ihn versteckt, Schnell, schafft sie fort, eh es der Kadimerkt.

Siebente Scene.

283

Abul, Diener Nureddins, später der Kadi.

Fl. Ziemlich schnell. (Die Viertel ruhiger als eben.)

Ob.

Klar.

Fag.

Hr.

Tenorpos.

Baßpos.

Ziemlich schnell. (Die Viertel ruhiger als eben.)

Abul (stürzt sich wehklagend über die Kiste).

Unsel'ger Freund! Und mußtest so du en-den, Eh' dich des Retters Hand be-frei-en konnte! Dreifach ver.

Tr.

Tenorpos.

Baßpos.

41

(sich erhebend; zu Nureddins Dienern)

wünscht, du Mars, und du Mer-kur! Sternschnuppen mögt ihr werden und ver-derben! Legt eilig Hand an,

41

Kadi. (Die Diener wollen die Kiste aufnehmen.) (hereineilend)
 Wo wollt ihr mit der Kiste hin, ihr Frechen? So ist mein Haus den Die-
 Traget fort die Kiste.

42

ben preisge - geben?
 Verruchter Kadi, Mörder meines Freundes, Vor dem Ka - li - fen sehen wir uns wieder!

42

43

Du glaubst mich närrisch, Narr, und willst mich narren, Brandschatzen um den unschätzbaren Schatz.
 Ruchloser Richter, der sich

43

Ob.
Klar.
Fag.

p *cresc.* *zu 2.* *cresc.*

un-gerecht rächt, Doch höhre Richter richten, Richter, dich! Laßt los die Kiste! Der Tochter Schatz ist's -
Tragt die Kiste fort!

p *p* *p* *p*

44

string. *cresc.* *sfz* *sfz* *sfz* *sfz*

string. *cresc.* *sfz* *sfz* *sfz* *sfz*

string. *cresc.* *sfz* *sfz* *sfz* *sfz*

cresc. *cresc.* *sfz* *sfz* *sfz* *sfz*

string. *cresc.* *sfz* *sfz* *sfz* *sfz*

Zu Hül-fe! Diebe! Ich laß Euch hän-gen!
Ihr geraubt von dir! Mörder! Hül - fe! He! Ja, wenn du ge - spießt!

p *string.* *cresc.* *sfz* *sfz* *sfz* *sfz*

p *string.* *cresc.* *sfz* *sfz* *sfz* *sfz*

44

Klar.

Fag.

cresc.

cresc.

cresc.

Tag be-raubt mein Haus, Nicht Gna-de darf ein einz'-ger hof-fen,

cresc.

cresc.

Klar.

Fag.

Pk.

45

46

f *p* *f* *p* *f* *p* *f* *p*

in F A C.

Mit euch ist's aus.

Abul.

Ver-ruch-ter

45

46

Klar.

Fag.

Kadi.

Ver-ruchte Die-be Ver-ruchte Die-be nein, kei-ne

Ka-di, der du of-fen Den Freund er-schlugst in dei-nem Haus, Nicht

Diener Nureddins.

Verruchter Ka-di, der du of-fen Den Herrn erschlugst in deinem Haus,

Klar.

Fag.

Pk.

cresc.

cresc.

cresc.

cresc.

Gna-de dürft ihr hof-fen nein, kei-ne Gna-de Mit euch ist's aus.

Gna-de darfst du Mör-der hof-fen, Mit dir ist's aus.

Kei-ne Gna-de darfst du hof-fen, Mit dir ist's aus.

47

Ob. *zu 2.*

Klar.

Fag.

Pk.

f *p*

f *p*

f *p*

f *p*

f *p*

Kadi. (zu seinen Freunden)

O seht die Die - be!

(hereineilend zum Kadi)

Freunde des Kadi. Welch ar - ges Un - heil hat be -

Abul. Verruch - ter Ka - di!

Diener Nureddins. Verruch - ter

47

cresc.

cresc.

cresc.

cresc.

O seht die Die - be! nein, kei - ne

trof - fen Freund Mu - sta - pha, dein ar - mes Haus, Das Volk strömt

Verruchter Ka - di! Nein,

Ka - di! Verruchter Ka - di!

Gna - de, Nein, kei - ne Gna - de, Mit euch ist's aus! —
 ein, die Tür ist of - fen, Was wird dar - aus?
 kei - ne Gna - de, Nein, kei - ne Gna - de, Mit dir ist's aus!
 Nein, kei - ne Gna - de, kei - ne Gna - de, Mit euch ist's aus!

Act II. Scene 1.

Allegretto

Kl. Fl.

3 Fl.

Ob.

Klar.

Fag.

Hr.

Pk.

Klagefrauen (in langen weißen Kleidern mit fliegenden schwarzen Trauer-Schälen).

Be - klei - det euch mit

Der Kadi und seine Freunde. (Der Kadi mit dem ersten Tenor.)

Ver-ruch-te Die - be!

Diener Nureddins und Abul. (Abul mit dem zweiten Baß.)

Bewohner Bagdads.

Trau - - - er - stof - fen, Ein Mord ge - schah in die - - - sem Haus. Der
 Ver - ruch - te Die - be! Ver - ruch - te
 Ver - ruch - ter Ka - di! Ver - ruch - ter Ka - di!

The musical score is written for a vocal ensemble and piano. It consists of several systems of staves. The vocal parts are written in treble and bass clefs, with lyrics in German. The piano accompaniment includes a grand staff (treble and bass clef) and a single bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 4/4.

Trä - - nen Schlei - - sen ste - - hen of - fen, Sie bre - chen aus! —

Die - be! Nein, kei - ne Gna - de! Mit euch ist's aus! Weh euch!

Nein, kei - ne Gna - de! Nein, kei - ne Gna - de! Mit dir ist's aus!

49

Musical score for page 49, featuring piano accompaniment and vocal parts. The score is written in G major (one sharp) and 2/4 time. The piano part consists of multiple staves with various dynamics including *f*, *mf*, *sfz*, and *decresc.*. The vocal parts include a soprano line and a bass line with German lyrics.

Lyrics for the vocal parts:

Soprano: Weh, o weh, o weh, o weh, o weh, o weh! Weh, o

Bass: Freche Diebe, weh euch Allen, Allen, Allen, Allen, Al - len!

Additional vocal lines: Weh dir! (Soprano), Weh dir! (Bass)

49

The musical score is arranged in systems. The first system consists of five staves of piano accompaniment. The second system continues the piano accompaniment. The third system introduces vocal parts with the lyrics: "weh, o weh, o weh, o weh, o weh, o weh! Weh, o weh, o weh!". The fourth system continues the vocal parts with the lyrics: "Weh euch! Weh euch!". The fifth system continues the vocal parts with the lyrics: "Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen! Weh dir!". The sixth system continues the vocal parts. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment.

cresc.

sfz

weh, o weh, o weh, o weh, o weh, o weh! Weh, o weh, o weh!

Weh euch! Weh euch!

Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen! Weh dir!

The musical score is arranged in systems. The first system consists of six staves, likely for a piano and four vocal parts. The piano part includes dynamic markings such as *f* (forte), *cresc.* (crescendo), and *decresc.* (decrescendo). The vocal parts have lyrics in German. The second system continues the piano accompaniment with similar dynamic markings. The third system introduces a new vocal part with the lyrics "Weh! o weh, o weh! Weh! O weh, o weh, o weh!". The fourth system continues the vocal parts with lyrics like "Weh euch! Freche Diebe, weh euch Allen, Allen, Allen, Allen, Al-len, weh euch, weh!". The fifth system shows the vocal parts with lyrics "Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!". The sixth system shows the vocal parts with lyrics "Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!". The seventh system shows the vocal parts with lyrics "Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!". The eighth system shows the vocal parts with lyrics "Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!". The ninth system shows the vocal parts with lyrics "Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!". The tenth system shows the vocal parts with lyrics "Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!".

Weh! o weh, o weh! Weh! O weh, o weh, o weh, o weh!
 Weh euch! Freche Diebe, weh euch Allen, Allen, Allen, Allen, Al-len, weh euch, weh!
 Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!
 Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!
 Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!
 Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!
 Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!
 Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!
 Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!
 Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh!

The musical score is arranged in two systems. The first system contains six staves: three for piano accompaniment (treble, middle, and bass clefs) and three for vocal parts (soprano, alto, and bass clefs). The second system contains six staves: three for piano accompaniment and three for vocal parts. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *sf* (sforzando). The vocal parts include German lyrics.

Lyrics for the vocal parts:

Be - klei - det euch mit
 Ergreift die Die - be!
 Ergreift den
 (hereineilend) Wo ist er, den der Stahl ge -

Trau - er - stof - fen, Ein Mord ge - schah in die - sem Haus, Der
 Ergreift die Die - bel! Nein, kei - ne
 Ka - di! Ergreift den Ka - di!
 trof - fen? Ver - ma - le - deit sei die - ses Haus! Nicht Gna - de

The musical score is for Grand Flute III. It consists of two systems of staves. The first system includes a piano introduction with a *cresc.* marking and a *ff* dynamic, followed by a vocal entry with the lyrics "Trä - - nen Schleu - - sen ste - hen of - fen, Sie bre - chen aus!". The second system continues the vocal melody with the lyrics "Gna - de! Kei - ne Gnade! Wehe euch! Nein, kei - ne Gna - de! Kei - ne Gnade! Wehe euch! darf der Mör - - der hof - fen, Schleppt ihn hin - aus!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *ff* dynamic at the end.

cresc.

ff zu 2.

Trä - - nen Schleu - - sen ste - hen of - fen, Sie bre - chen aus!

Gna - de! Kei - ne Gnade! Wehe euch!

Nein, kei - ne Gna - de! Kei - ne Gnade! Wehe euch!

darf der Mör - - der hof - fen, Schleppt ihn hin - aus!

ff

string.

52

zu 2.
p
zu 2.
p
zu 2.
p

ff string.

Kadi.

So spricht, ist denn ein Toll-haus of-fen Und schleu-dert

Abul.

Bringt Ei-sen, brecht die Ki-ste of-fen Und zieht.

52

The musical score is written for piano and voice. It consists of several systems of staves. The piano accompaniment includes treble and bass staves, while the voice part is shown in a single staff with lyrics. The key signature is B-flat major (two flats). The tempo and style are not explicitly indicated, but the notation suggests a Romantic or late Classical period piece.

Lyrics:

sei - ne Nar - ren aus? Des Him - mels Blitz hat mich ge - trof - fen, Mit
 - den To - ten nur her - aus! Des Ka - dis Stahl hat ihn ge - troffen, Mit

Dynamic Markings:

cresc. (crescendo) is marked in the piano accompaniment at several points. *mf* (mezzo-forte) is marked at the end of several phrases.

[illegible]

decresc.

decresc.

decresc.

decresc.

decresc.

decresc.

cresc.

cresc.

cresc.

weh, o weh, o weh, o weh, o weh, o weh! Weh, o weh, o weh,

Weh euch! Weh euch!

Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen! Weh dir!

Ka-di, we-he, we-he, Ka-di! We-he dir Ka-di we-he dir!

Musical score for a dramatic scene, featuring piano and vocal parts. The score is written in G major (one sharp) and 4/4 time. The piano part consists of two systems of staves. The first system has a treble and bass staff, and the second system has a treble and bass staff. The vocal parts are written in a single system with a treble and bass staff. The lyrics are in German.

Lyrics:
 Weh, o weh, o weh! Weh, o weh, o weh, o weh, o weh!
 Weh euch! Freche Die-be, weh euch Al-len, Al-len, Al-len, Al-len, Al-len, weh euch, weh!
 Weh dir! Ka-di, Ka-di, du mußt hängen, hängen, hängen, hängen, hängen, weh dir, weh.
 Ka-di, we-he dir! Ka-di, Ka-di, we-he dir!

The score includes dynamic markings such as *f* (forte), *sfz* (sforzando), *cresc.* (crescendo), and *ff* (fortissimo). There are also performance instructions like "zu 3." and "zu 2." indicating repeat or first/second endings.

Klagefrauen. Ver-ruch-ter Ka-di, der du of-fen Den Gast er-schlugst
 Ver-ruch-ter Ka-di, der du of-fen Den Gast er-schlugst in

Kadi und seine Freunde. Ver-ruch-te Die-be, die ihr of-fen Am hel-len Tag
 Ver-ruch-te Die-be, die ihr of-fen Am hel-len Tag be-

Nureddins Diener und Abul. Ver-ruch-ter Ka-di, der du of-fen Den Gast er-schlugst
 Ver-ruch-ter Ka-di, der du of-fen Den Gast er-schlugst in

Bewohner Bagdads. Ver-ruch-ter Ka-di, der du of-fen Den Gast er-schlugst
 Ver-ruch-ter Ka-di, der du of-fen Den Gast er-schlugst in

in dei - nem Haus, Nicht Gna - de darfst du Mör - der hoffen, Mit dir ist's aus!

dei - nem Haus, Nicht Gna - de darfst du Mör - der hof - fen, Mit dir ist's aus!

be - steht dies Haus, Nicht Gna - de darf ein Einz' - ger hoffen, Mit euch ist's aus!

steht dies Haus, Nicht Gna - de darf ein Einz' - ger hof - fen, Mit euch ist's aus!

in dei - nem Haus, Nicht Gna - de darfst du Mör - der hoffen, Mit dir ist's aus!

dei - nem Haus, Nicht Gna - de darfst du Mör - der hof - fen, Mit dir ist's aus!

in dei - nem Haus, Nicht Gna - de darfst du Mör - der hoffen, Mit dir ist's aus!

dei - nem Haus, Nicht Gna - de darfst du Mör - der hof - fen, Mit dir ist's aus!

sempre accentuato

Gr. Fl.
Ob.
Klar.
Fag.
Hr.
Pk.

(Während dieses Nachspiels entsteht ein allgemeiner Tumult um die Kiste. Nureddins Diener wollen sie aufladen, werden aber wiederholt daran gehindert und werfen sie um. Der Kadi und seine Freunde wollen sie in den Hintergrund schleppen und stellen sie währenddem wieder um, so daß sie nun, den Deckel nach unten gekehrt, während des nächsten Chors (siehe Nachtrag 1) stehen bleibt.)

sempre accentuato

Noch etwas schneller.

P. C. 135.

[illegible]

57

Musical score for piano and voice, page 311. The score consists of five systems. The first four systems are for piano, with staves for right and left hand. The fifth system is for voice. Dynamics include *ff*, *p*, *mf*, and *f*. There are triplets and a *cresc.* marking.

The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The voice part enters in the fifth system with the lyrics: "die Mitte ein, und singen:)" followed by "Platz dem Ka - li - fen!".

The score is marked with a box containing the number 57 at the top left and bottom left.

58

cresc.

cresc.

cresc.

cresc.

f

f

f

f

(Der Kalif tritt ein, von Gefolge umgeben. Der Kalif sieht jugendlich aus. Er tritt in die Mitte des Vordergrund's. Sein Gefolge und die vier Bewaffneten füllen den Hintergrund. Auf der Fensterseite steht Abul mit Nureddins Dienern; auf der Seite des Blumentisches steht der Kadi und seine Freunde. Die Klagefrauen und Männer von Bagdad zu beiden Seiten verteilt.)

This musical score is for a piano piece, page 313. It consists of six systems of staves. The first system has four staves (two treble and two bass). The second system has five staves (three treble and two bass). The third system has three staves (two treble and one bass). The fourth system has three staves (two treble and one bass). The fifth system has two staves (one treble and one bass). The sixth system has two staves (one treble and one bass). The music is written in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *zu 2.* (crescendo). The score is marked with a double bar line at the end of each system.

Majestätisch, ziemlich langsam.*)

59

Mäßig schnell. (Die Viertelschläge entscheiden schneller als vorhin die $\frac{3}{8}$ Schläge.)

den schneller als vorher die $\frac{3}{8}$ Schläge.)

Majestätisch, ziemlich langsam.*)

Mäßig schnell. (Die Viertelschläge entschieden schneller als vorhin die $\frac{3}{8}$ Schläge.)

[illegible]

Der Kalif (jetzt Allen sichtbar geworden)

Sprich, Kadi!

ten.

59

f

mf

f

mf

*Folk Song from the State of New York

^{mf}
*) Siehe Nachtrag I. Dies Tempo gilt in seiner Breite nur, wenn der Chor nicht wegfällt. Der Herausgeber.
P.C. 135.

Du bist Herr in deinem Hau - se. Ich kenne dich als ehren-werten Mann, Wie brach der

Ob.
Klar.

60 Etwas bewegter.

fp

Etwas bewegter.

mf

Kadi.

Herr, dieser Unhold nennt mich einen

Sturm an, der so laut ge - tobt, Daß bis zu meinem Ohr der Lärm ge - drungen?

fp trem.

60

cresc.

cresc.

cresc.

cresc.

Mör.der. Mit einer Horde Va.ga - bun.den drang Er in mein Haus, der Tochter Schatz - an hellem

cresc.

poco rit. Erstes Tempo.

Ob.
Klar.
Fag.

Tag zu stehlen. Ganz Bagdad dringt herein mit tollem Lärm. Bis wie die Son-ne du, o Herr, er-

poco rit. Erstes Tempo.

61

schienen und Licht ge-strahlt in dieses tolle Cha.os.
Der Kalif.

(zu Abul)
Ergrei-ster Böswicht, sprich, Ver-

61

teidige dich!
Abul.

Son-ne des Weltalls! Nein, ich bin kein Böswicht. Die Brüder waren's- Ja! und zwar aus

Sehr schnell. (Tempo aus Akt I.)

Fl. zu 2. *f*

Ob. zu 2. *f*

Klar. in A. *f*

Fag. zu 2. *f*

f

Sehr schnell. (Tempo aus Akt I.)

fp

Lie.be. Der Ältste Bakbak und dann Bakbarah, Der Dritte Buk.buk und der Vierte Al - kuz,

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

fp *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

fp

Fl. *f*

Ob. *f*

Klar. *f*

Fag. *f*

f

62

p *cresc.*

p *cresc.*

p *cresc.*

Dann Al.naschar, der Sechste Schakkabak. Doch ich, — o Herr, — der Jüngste von den

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

pizz. *arco* *pizz.* *arco* *pizz.* *arco*

[illegible]

63

Fag.

Hr.

Pk.

Der Kalif.

Abul.

Sag' deinen Namen, deinen Stand -

Mein Na - me ist A - bul Has-san A.li Ebn # Becar.

Schnell. (Tempo aus Akt I.)

Pk.

p

p *mf* *mf* *mf*

Ich bin Bar - bier, doch was für ein Bar - bier, Freistatt der Welt, es läßt sich nicht be -

p *mf* *mf*

Fl.

mf *mf* *mf* *cresc.*

Ob. *stacc.* *mf* *cresc.*

Klar. *stacc.* *mf* *cresc.*

Fag. *mf* *mf* *cresc.*

Hr. *mf* *mf* *cresc.*

Tr. *mf* *mf* *cresc.*

Pos. *mf* *mf* *cresc.*

Pk. *mf*

mf *mf* *mf* *cresc.*

schreiben! Ich bin To - tal - U - niver - sal - genie, Ver - kannt im Leben, doch be - rühmt in Zukunft;

mf *mf* *mf* *cresc.*

Der Kalif.

Abul.

Ich bin Ge - samtensch, bin Barbier der Nachwelt.

Du toller Kauz, und du bestiehlst die

Etwas langsamer. (Ruhige Achtel.)

Mitwelt.

O Perle des Kalifentums, nicht al - so! In dieser Kiste liegt mein Freund er - mor - det. Des Kadi Tochter, ach!

Schneller.

65

Erstes Tempo.

321

Fl.
Ob.
Klar.
Fag.
Hr.
Tr.
Pos.
Pk.

rit. *f* *rit.* *f* *rit.* *f*

in A. C. E.

Schneller.

Erstes Tempo.

Der Kalif.
Hat ihn ge-liebt. Der Va-ter a-ber, oh! Hat ihn ent-leibt!

Soprane.
Tenöre.
Bässe.

Die
Weh,
Mustapha!

Chor der versammelten Männer und Frauen.

mf

65

Wahr-heit kann nicht lang ver-bor-gen blei-ben, Schließ auf die Ki-ste, Ka-di, zeig den

Ob.

Klar.

Fag.

Kadi. (wendet sich zum Nebengemach und ruft hinein.)
Wo hab ich doch den Schlüssel, he, Margiana, Bostana, eilig! Schließet auf die Kiste. Eilig!

Inhalt.

Zehnte Scene.

Margiana. Bostana. Die Vorigen.

Ziemlich langsam. (Tempo der Liebesscene.)

1. Fl. *p*

2. u. 3. Fl. *p*

Klar. 1. *p*

Ziemlich langsam. (Tempo der Liebesscene.)

Margiana und Bostana kommen aus dem Nebengemach.

(Auf einen Wink von Abul bringen die Diener Nureddin's die Kiste wieder in die rechte Stellung, genau auf ihren ersten Platz zurück.)

(zu Margiana)

Kadi.

Zeig' deinen Schatz, mein Kind, — daß glänzend er Die Wahrheit allen Augen offen.

66

Margiana. (zögernd)
Mein Herr und Vater...

bare. Augenblicks gehorche!

66

Kadi.

Chor.

Wie wird sich's wenden? Wer hat Recht von Beiden?

Nun über-zeugt euch-

Fl. zu 2. *molto cresc.*

Ob. zu 2. *molto cresc.*

Klar. *molto cresc.*

Fag. *molto cresc.*

Hr. *molto cresc.*

Tr. *molto cresc.* in Es.

Pos. *molto cresc.* zu 2.

Pk. *molto cresc.*

ff *f*

Langsam. (Breite Viertel.)

molto cresc.

molto cresc.

molto cresc.

molto cresc.

ff *f*

seht der Tochter Schatz!

(Abul zieht Nureddin, der ohnmächtig geworden ist, aus der Kiste in die Höhe und lehnt ihn an den Rand derselben, so daß er sichtbar bleibt.)

Abul.

Ja, sieh der Tochter Schatz, den ihr dein Stahl stahl!

(Der Kadi bleibt in der Stellung, die er angenommen hatte, als er Nureddin erblickte, wie vor Schrecken versteinert, stehen. Er spielt die ganze nächste Scene wie ein Träumender, der sich von einem Alpdruck zu befreien sucht.)

Chor.

Ha!

molto cresc.

molto cresc.

ff *f*

67

Musical score for a piano piece, page 325, measure 67. The score is written for multiple staves, including piano (p), mezzo-forte (mf), and fortissimo (f) dynamics. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. The key signature is B major (two sharps).

Dynamics and markings visible in the score include:

- f* (fortissimo)
- mf* (mezzo-forte)
- p* (piano)
- pp* (pianissimo)
- ten.* (tension)
- pizz.* (pizzicato)

The score is divided into two systems, each containing five staves. The first system includes measures 67 through 71, and the second system includes measures 72 through 76. The key signature is B major (two sharps).

67

Ziemlich langsam. (Die Viertel etwas weniger breit, als im letzten Tempo.)

Klar. $\frac{3}{4}$

Fag. $\frac{3}{4}$ *p*

Ziemlich langsam. (Die Viertel etwas weniger breit, als im letzten Tempo.)

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

Kadi.

He! Mu-sta-pha! He! Mu-sta-pha!

Kalif.

O Mu-sta-pha! O Mu-sta-pha!

Abul.

O Nu-reddin! O

68

$\frac{3}{4}$ *p*

$\frac{3}{4}$ *p*

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

Freund Mu-sta-pha, wach auf! Was schläfst du auch, was machst du auch für Streiche, Hoch schon am *getragen*

Ein Licht geht nun mir auf, Es spiel-te hier die Lie-be ih-re Streiche, Sie, die all- *getragen*

Nureddin! Kein Ruf mehr weckt dich auf, Be-schlos-sen war's im ho-hen Sternen-rei-che, Kein ird'scher *getragen*

68

Himmel geht der Son-ne Lauf, Hoch schon am Himmel geht der Son-ne Lauf. Aus Träumen
mächtig lenkend ih-ren Lauf, Sie, die all-mächtig lenkend ih-ren Lauf, Mich sel-ber
Mund beschwört der Sterne Lauf, Kein ird'scher Mund beschwört der Sterne Lauf: Morgens ra-siert,

zu 2.
mf
mf

raf-fe dich! Aus Träumen raf-fe dich, der Alpdruck weiche. O Mustapha! O
Sklaven nennt, Mich sel-ber Sklavennennt in ih-rem Reiche. O Mustapha! O
und Abends eine Leiche, Morgens ra-siert, und A-bends ei-ne Leiche. O Nureddin! O

Fl.

poco rit.

Ein wenig bewegter.

Ob.

Klar.

Fag.

Hr.

Tr. in E.

Pos.

Pk.

poco rit.

Ein wenig bewegter.

Margiana.

(Margiana und Bostana eilen zur Kiste und
singen zu beiden Seiten derselben, zu Nureddin.)

Bostana.

O Nu-reddin, geliebter Nu-reddin, wach auf, Daß von dem

O Nu-reddin, verliefte Nu-reddin, wach auf, Daß von dem

Mustapha, o Musta-pha, Freund Musta-pha, wach auf. O

Mustapha, o Musta-pha, nun geht ein Licht mir auf. O

Nureddin, o Nured-din, Dich weckt kein Ruf mehr auf. O

Nureddin, dich weckt kein

Soprane.

Chor. Tenöre.

Bässe.

cresc.

cresc.

espress.

cresc.

Va - ter der Verdacht ent - wei - che. Du schlummerst nur, Dich wek - ket sü - ße Lie - be

Va - ter der Verdacht ent - wei - che. Du schlummerst nur, Dich wek - ket sü - ße Lie - be

Musta - phal - O Mu - sta - pha, wach auf, o Mu - stapha, wach

Musta - phal - Nun geht ein Licht mir auf, Hier spiel - te Lie - be ih - re tol - len

Ruf mehr auf, Dich weckt kein Ruf mehr auf, Beschlossen war's im ho - hen Sternen - reiche

auf, Du schlummerst nur, dich wecket sü-ße Lie-be auf, Und macht zum Herrscher dich in ih-rem
 auf, Du schlummerst nur, dich wecket sü-ße Lie-be auf, Und macht zum Herrscher dich in ih-rem
 auf, Schon hoch am hel-len Himmel geht der Son-ne Lauf. Aus Träumen raf-fe dich, der Alpdruck
 Streiche, die all-mäch-tig len-kend ih-ren Lauf, Mich sel-ber Sklave nennt in ih-rem
 Morgens rasiert und Abends eine Lei-che, ei-ne Lei-che. Be-schlossen war's im hohen Sternen.

Reiche, o Nureddin! O Nureddin! O Nureddin! Nureddin!

Reiche, o Nureddin! O Nureddin! O Nureddin! Nureddin!

weiche, o Mustapha! O Mustapha! Mustapha!

Reiche, o Mustapha! O Mustapha! Mustapha!

reiche, o Nureddin! O Nureddin! O Nureddin! Nureddin!

Weh, Mu-sta-pha! We-he!

cresc. e string.
cresc. e string.
cresc. e string.
cresc. e string.

Nureddin! Nureddin! O Nu-red-din, o Nu-red-din, ge-lieb-ter Freund, wach
 Nureddin! Nureddin! O Nu-red-din, o Nu-red-din, ver-lieb-ter Freund, wach
 Mu-stapha! Mu-stapha! Mu-stapha, o Mu-sta-pha, o Mu-sta-pha, Freund Mu-sta-pha, wach
 Mu-stapha! Mu-stapha! Mu-stapha, o Mu-sta-pha, o Mu-sta-pha, nun geht, nun geht ein
 Nu-reddin! Nu-reddin! O Nu-red-din, o Nu-red-din, o Nu-red-din, dich

[illegible]

[illegible]

O Nu.reddin, wach auf!
 O Nu.reddin, wach auf!
 O Mu.sta.pha, wach auf!
 nungeht ein Licht mir auf,
 dich wecket nichts mehr auf,
 Lauf,

Recht und Ge - rech - tigkeit gehn ihren
 Lauf,

All ü - berall in des Ka.li - fen

P. C. 135.

Musical score for a choral and instrumental piece, page 336. The score is in G major and 2/4 time. It features a piano accompaniment and a vocal ensemble. The piano part includes a "zu 2." section. The vocal parts have lyrics in German. Dynamics include *f*, *p*, and *ppp*.

Lyrics (Vocal Parts):

Nu.reddin! Nu.reddin!
 Mu.stapha! Mu.stapha!
 Morgens ra.sirt, und Abends ei.ne
 Reiche.We.h, We.h,
 Mu.stapha! Mu.stapha!

The image shows a page of a musical score, likely for a symphony or opera. It features multiple staves with musical notation. The top section consists of several staves with notes and rests, marked with "cresc." (crescendo) and "ff" (fortissimo). The bottom section includes a vocal part with German lyrics: "Lei che! Die Rache naht, o Mustapha, nicht wähne zu entrinnen ihrem Streiche. Weh! — Mu - stapha, die". The score is written in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings.

O Nu-red-din, ge-lieb-ter Nu-red-din, wach auf! O Nu-red-din, ge-lieb-ter
 O Nu-red-din, ver-lieb-ter Nu-red-din, wach auf! O Nu-red-din, ver-lieb-ter
 O Mu-sta-pha, Freund Mu-stapha, wach auf! O Mu-stapha, Freund Baba
 O Mu-stapha, nungeht ein Licht mir auf! O Mu-stapha, o Ba-ba
 O Nu-reddin, dich weckt kein Ruf mehr auf! O Nu-red-din, dich
 Ra-che steigt her-auf. Weh dir!

[illegible]

77

Pk.

pp

Der Kalif.

Abul, (der klagend über Nureddin gebeugt lag, erhebt sich plötzlich und singt, zum Kalifen gewendet).

So

Er lebt, er lebt! Be.herrscher aller Gläubgen, Noch glimmt ein Funken Lebens hier, ich fühl'es.

77

Ob.

Fag.

Pk.

zu 2.

p

zeig' ein-mal, du Prah-ler, dei-ne Kün-ste, Ob du, ein Arzt, ihm Le-ben wie-der gibst.

Chor.

Ach, kein Bar-

Ob.
Klar.
Fag.
Pk.

Kadi.

He! Mu-stapha, o Mustapha, wach
hier weckt To-te wieder auf.
Weh, Mu-sta-pha, die Ra-che steigt her-auf!

sf

Schnell. (Tempo wie im ersten Akt.)

Ob.
Klar.
Fag.
Pk.

Schnell. (Tempo wie im ersten Akt.)

auf!

Abul (entfernt alle Umstehenden von der Kiste und beugt sich über Nureddin, ihm in's Ohr singend.) (klopft ihm auf die Schulter)

Laß dir zu Fü-ßen won-nesam mich lie-gen,

pp

p

p

(Nureddin bleibt regungslos) (zupft ihn an Nase und Ohr)

o__ Margia-na!__ An dei-ne Hand die Lip-pe trunken schmiegen

80

(Nureddin wie vorher) (Abul nimmt ein Riechfläschchen und hält es ihm unter die Nase)

o__ Margia-na!__ Auf deinem Mun-de la-cher hol-de Fül-le

80

81

Klar.

Fag.

Pk.

(Nureddin bleibt regungslos)

sü - ßer La - be,

(Abul nimmt die Rose, die Nureddin von Margiana bekommen hat und noch immer fest in Händen hält, und läßt ihn daran riechen.)

Laß seinen Hauch mich atmen still ver - schwiegen o - Mar.

82

Fl.

Ob.

Klar.

Fag.

Pk.

Tigl.

Nureddin.

(Nureddin regt sich - erwacht) (noch wie träumend)

Won - nen der Lie -

gia - na! -

P. C. 135. 82

Fl. *p* *mf*

Ob. *p cresc.* *mf*

Klar. *p cresc.* *mf*

Fag. *p cresc.* *mf*

Hr. *p* *mf*

Tr. *p* *mf*

Pos. *p* *mf*

Pk. *in Fis Ais Cis*

Trgl.

pizz. *p cresc.* *trem. arco*

pizz. *p cresc.* *arco*

pizz. *p cresc.* *arco*

(Nureddin wird von Abul empor gerichtet; sein erster Blick fällt auf Margiana.)

be-
Abul. o Mar.

Bun-te Som-mer-fal-ter, las-se sie ko-send um die Stirn uns flie-gen,

Chor. Habt Ihr gehört! Er sprach! Seht, er er-hebt sich!

Ja, er sprach! Seht, er er-hebt sich!

pizz. *p cresc.* *arco*

pizz. *p cresc.* *arco*

The musical score is written for piano and voice. It consists of several systems of staves. The upper systems feature complex, dense chordal textures in the piano accompaniment, with various voicings and some melodic lines. The lower systems introduce a vocal melody with German lyrics. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The time signature is 3/4.

p *cresc.*

Wir — sind empor zum E — den schon ge — stie — gen, o Mar — gia — na! —

Wir — sind empor zum E — den schon ge — stie — gen, o Mar — gia — na! —

p *cresc.*

84

Mäßig.

Kadi (mit wachsendem Erstaunen die Gruppe der Liebenden erblickend).

Der Kalif.

(zum Kadi, auf die Liebenden zeigend)

84

Kadi.

(die Hände der Liebenden zusammenfügend)

Ver-schloß aufs Be-ste, Mag er schön sie nun schmük-ken, Won-nig-lich beglük-ken.

86

Der Kalif (zu den Bewaffneten, auf Abul zeigend).

Abul. Ergreift den Al - ten und verwahrt ihn wohl!

Herr, ü - be Gna - de! Gnä - dig sind die

86

Sei oh - ne Furcht, sie bringen dich zu mir, Daß dei - ne

Ster - ne!

Künste du vor mir er - pro - best Und deines Le - bens Mär - chen mir er - zäh - lest. Ihr a - ber,

87

p *cresc.* *ten.* *f*

fried - lich geht nun eu - res Weg's, Bis ich zur Hochzeit die - ses Paars euch la - de, Weil Ihr ja

p *cresc.* *ten.* *f*

p *cresc.* *ten.* *f*

87

Klar.

p

Fag.

p

Tr.

p

doch ein - mal so freund - lich wart, Un - ein - ge - la - den heut euch einzu - fin - den.

Mäßig, nicht schleppend. (Die Achtel der Triolen etwas schneller als soeben die gewöhnlichen Achtel.)

Fl.
Ob.
Klar.
Fag.
Hr.
Tr.
1. Tenorpos.
2. Tenor- u. Baßpos.
Pk.
Triangel.
Gr. Trommel u. Becken.

Mäßig, nicht schleppend. (Die Achtel der Triolen etwas schneller als soeben die gewöhnlichen Achtel.)

Marg.
Chor. Bost.
Kadi. Nur.
Abul (zum Kalifen gewendet).
Heil diesem Hau - se, denn du tratst ein,
Sa-lama-lei - kum!
Heil deiner

(sich verneigend) Sa-lama-lei - kum!

arco pizz. arco pizz. arco pizz.

pizz. cresc. p pizz. p cresc. f p

88

Musical score for a large ensemble, featuring multiple staves with various instruments and vocal parts. The score includes dynamic markings like *f*, *p*, *cresc.*, and *arco*, and includes a vocal section with lyrics in German.

(wie vorher) Sa-la-ma-lei-kum! (Jedesmal wird der Gruß: Salamaleikum mit tiefen Verbeugungen begleitet.)

Gegenwart leuchtendem Schein, Salama-lei-kum! Sieh deine Skla-ven, die dir sich

Musical score for a large ensemble, featuring multiple staves with various instruments and vocal parts. The score includes dynamic markings like *f*, *p*, *cresc.*, and *arco*, and includes a vocal section with lyrics in German.

88

Musical score for page 89, featuring multiple staves with musical notation, dynamics (f, p), and lyrics in German. The score includes a variety of musical instruments, including strings, woodwinds, and brass. The lyrics are in German and include the words "Sa-la-ma-lei-kum!", "weiñn", "Laß un-ser", and "Angesicht weiß". The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The dynamics range from *f* (forte) to *p* (piano). The score is divided into two systems, with the first system ending at measure 8 and the second system starting at measure 9. The page number 89 is located in the top right corner.

Sa - la - ma - lei - kum!
 weiñn, Sa-la-ma-lei - kum! Laß un-ser Angesicht weiß — vor dir
 arco pizz.
 arco pizz.

This musical score is for a piece titled "Sala-ma-lei-kum!". It is written for piano and voice. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The voice part is written in a single staff. The score is divided into two systems. The first system features a piano introduction with a grand staff and a bass line. The second system features the vocal entry with the lyrics "Sala-ma-lei-kum!". The piano part includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*. The voice part includes the lyrics and musical notation for the vocal line.

Musical score for a piece, likely a symphony or concerto, featuring multiple staves with various instruments and vocal parts. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The key signature is D major (two sharps). The tempo is marked *Allegro*.

The score is divided into two systems. The first system contains 10 staves, and the second system contains 10 staves. The vocal parts enter in the second system with the lyrics:

Sa-la-ma - lei - kum!
 dei'n, Salama - lei - kum! Stetsmöge Al - lah dir Sieg verlei'h'n, Salama.

The piano accompaniment includes markings for *arco* (arco) and *pizz.* (pizzicato).

Musical score for a string quartet, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The key signature has three sharps (F#, C#, G#). The first system shows a complex texture with many sixteenth notes. The second system includes a vocal line with the lyrics "Sa-la-ma-lei-kum!". The third system continues the vocal line with "lei-kum!". The fourth system features a vocal line with the lyrics "Nie sei ge-rin-ger der Schat-ten". The fifth system shows the instrumental parts continuing with various rhythmic patterns.

Sa-la-ma-lei-kum!
 lei-kum!
 Nie sei ge-rin-ger der Schat-ten

arco
 pizz.
 arco
 pizz.

First system of musical notation, measures 1-4. Dynamics include *cresc.*, *f*, and *fp*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation, measures 5-8. Dynamics include *f*.

Third system of musical notation, measures 9-12. Dynamics include *f*.

Fourth system of musical notation, measures 13-16. Dynamics include *arco*, *f*, *pizz.*, and *fp*. The key signature changes to two sharps (F#, C#).

This page of a musical score is for a string quartet, featuring multiple staves with musical notation. The score is written in G major (one sharp) and 2/4 time. The notation includes various note values, rests, and dynamic markings such as *cresc.* (crescendo) and *ff* (fortissimo). The bottom section of the page includes lyrics in German: "Jahr hin - ein, Sa.la.ma - lei - kum!" and "Sa.la - ma - lei - kum, Sa.la - ma - lei - kum!". The score is arranged in a system of staves, with some staves showing complex rhythmic patterns and others showing simpler harmonic support.

Sehr schnell. (Ein Takt so schnell, als vorher ein drittel Takt.)*

The first system of the musical score consists of ten staves. The top four staves (treble and bass clef) feature complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The bottom six staves (treble and bass clef) have a more regular, steady rhythm. Dynamic markings include *ff* (fortissimo) at the end of the first four staves and *p* (piano) for the vocal lines in the sixth and eighth staves, which are marked "zu 2." (second ending). The tempo instruction "Sehr schnell. (Ein Takt so schnell, als vorher ein drittel Takt.)*" is at the top.

Sehr schnell. (Ein Takt so schnell, als vorher ein drittel Takt.)

The second system continues the musical score with ten staves. The top four staves maintain the complex rhythmic patterns from the first system. The bottom six staves continue their steady rhythm. Dynamic markings include *ff* at the end of the first four staves.

The third system consists of ten staves. The top four staves are vocal lines with lyrics. The bottom six staves are piano accompaniment. The tempo instruction "Sehr schnell. (Ein Takt so schnell, als vorher ein drittel Takt.)" is repeated at the top of this system.

lei - - - - - kum. Der Kalif wendet sich zum Gehen, sein Gefolge bildet Spalier, die Anwesenden alle wenden sich, ihm das Geleit zu geben. Der Vorhang fällt.

The fourth system consists of ten staves. The top four staves are vocal lines. The bottom six staves are piano accompaniment. Dynamic markings include *ff* at the end of the first four staves.

* Siehe Nachtrag II.

Nachtrag I.

Majestätisch, ziemlich langsam.

ten.

In A.

In F.

In Es.

In H, Cis, Fis.

mf

Majestätisch, ziemlich langsam.

ten.

mf

Chor der versammelten Männer und Frauen.

Sopran.

Alt. Beherrscher der Gläu - bigen, Preis dir und

Tenor. Beherrscher der Gläu - bigen, Preis dir und

Baß. Beherrscher der Gläu - bigen, Preis dir und

ten.

mf

The musical score is arranged in three systems, each containing five staves. The first system includes a piano introduction with dynamic markings *f* (forte) and *p* (piano), and a tempo change to *zu 2.* (allegretto). The second system continues the piano accompaniment. The third system introduces a vocal part with the lyrics: "Heil! Ein Blick deiner Huld werd' uns gnädig zu". The piano accompaniment features intricate rhythmic patterns, including sixteenth and thirty-second notes, and is marked with *f* and *p*. The vocal part is written in a single staff with a treble clef and a key signature of three sharps (F#, C#, G#).

Heil! Ein Blick deiner Huld werd' uns gnädig zu
 Heil! Ein Blick deiner Huld werd' uns gnädig zu

Musical score for a piano and voice ensemble, page 363. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes various dynamics (*mf*, *ten.*, *mf zu 2.*, *pizz.*) and articulations (accents, slurs). The vocal line includes lyrics in German: "Teil. Du thro.nest auf der Ge."

The musical score is written for a symphony orchestra and vocal soloists. It is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The orchestration includes strings, woodwinds, and brass. The vocal parts are for a soprano and a tenor. The score includes dynamic markings such as 'cresc.', 'f', 'mf', and 'zu 2.'. The lyrics are in German and describe the glory and splendor of a throne.

Lyrics:

rehtigkeit Thro-ne, Dich schmückt ein Sternenta-lar, die Pracht! Dich krö-net leuchtender
rehtigkeit Thro-ne, Dich schmückt ein Sternenta-lar, die Pracht! Dich krö-net leuchtender

cresc. *f* zu 2. *f* zu 2. *f* zu 2. *f* zu 2.

In Fis (tief), H, Fis (hoch).

cresc. *f* cresc. *f* cresc. *f*

Weisheit Kro-ne, Du schwingst ein blitzendes Schwert, die Macht!

Weisheit Kro-ne, Du schwingst ein blitzendes Schwert, die Macht!

cresc. *f* cresc. *f*

mf *mf* *mf* *mf* *p* *p* *p* *p*

arco *p* *arco* *p* *arco*

Hör' unsres Mundes jubelndes Grü - ßen; Wir sind der Staub, — wir sind der

Hör' unsres Mundes jubelndes Grü - ßen; Wir sind der

arco *p* *p*

The musical score is arranged in two systems. The first system consists of four staves (treble and bass clef) for piano accompaniment, followed by five empty staves. The second system consists of four staves for piano accompaniment, followed by three staves for vocal parts. The piano part includes various dynamics such as *p*, *cresc.*, *mf*, *ff*, and *espr.*. The vocal parts include lyrics in German.

Lyrics:
 Staub zu deinen Fü - - - Ben, Wir flehen dich, Leuchtender, lichte die Nacht, Wir flehen dich
 Staub zu deinen Fü - - - Ben, Wir flehen dich, Leuchtender, lichte die Nacht, Wir flehen dich

Mäch - ti - ger, rich - te mit Macht, Den Schul - di - gen tref - fe dei - nes Zorn's töt - li - cher
 Mäch - ti - ger, rich - te mit Macht, Den Schul - di - gen tref - fe dei - nes Zorn's töt - li - cher

Copy 2

The musical score is written for a large ensemble, likely a choir or orchestra. It consists of several systems of staves. The first system includes a piano introduction with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music is written in a grand staff format, with treble and bass clefs. The second system continues the piano introduction. The third system introduces the vocal parts, with lyrics in German. The lyrics are: "Pfeil, Beherrscher der Gläu - bigen, Preis dir und Heil! Preis dir! Preis dir!". The music is written in a grand staff format, with treble and bass clefs. The fourth system continues the vocal parts. The fifth system continues the vocal parts. The sixth system continues the vocal parts. The seventh system continues the vocal parts. The eighth system continues the vocal parts. The ninth system continues the vocal parts. The tenth system continues the vocal parts. The eleventh system continues the vocal parts. The twelfth system continues the vocal parts. The thirteenth system continues the vocal parts. The fourteenth system continues the vocal parts. The fifteenth system continues the vocal parts. The sixteenth system continues the vocal parts. The seventeenth system continues the vocal parts. The eighteenth system continues the vocal parts. The nineteenth system continues the vocal parts. The twentieth system continues the vocal parts. The twenty-first system continues the vocal parts. The twenty-second system continues the vocal parts. The twenty-third system continues the vocal parts. The twenty-fourth system continues the vocal parts. The twenty-fifth system continues the vocal parts. The twenty-sixth system continues the vocal parts. The twenty-seventh system continues the vocal parts. The twenty-eighth system continues the vocal parts. The twenty-ninth system continues the vocal parts. The thirtieth system continues the vocal parts. The thirty-first system continues the vocal parts. The thirty-second system continues the vocal parts. The thirty-third system continues the vocal parts. The thirty-fourth system continues the vocal parts. The thirty-fifth system continues the vocal parts. The thirty-sixth system continues the vocal parts. The thirty-seventh system continues the vocal parts. The thirty-eighth system continues the vocal parts. The thirty-ninth system continues the vocal parts. The fortieth system continues the vocal parts. The forty-first system continues the vocal parts. The forty-second system continues the vocal parts. The forty-third system continues the vocal parts. The forty-fourth system continues the vocal parts. The forty-fifth system continues the vocal parts. The forty-sixth system continues the vocal parts. The forty-seventh system continues the vocal parts. The forty-eighth system continues the vocal parts. The forty-ninth system continues the vocal parts. The fiftieth system continues the vocal parts. The fifty-first system continues the vocal parts. The fifty-second system continues the vocal parts. The fifty-third system continues the vocal parts. The fifty-fourth system continues the vocal parts. The fifty-fifth system continues the vocal parts. The fifty-sixth system continues the vocal parts. The fifty-seventh system continues the vocal parts. The fifty-eighth system continues the vocal parts. The fifty-ninth system continues the vocal parts. The sixtieth system continues the vocal parts. The sixty-first system continues the vocal parts. The sixty-second system continues the vocal parts. The sixty-third system continues the vocal parts. The sixty-fourth system continues the vocal parts. The sixty-fifth system continues the vocal parts. The sixty-sixth system continues the vocal parts. The sixty-seventh system continues the vocal parts. The sixty-eighth system continues the vocal parts. The sixty-ninth system continues the vocal parts. The seventieth system continues the vocal parts. The seventy-first system continues the vocal parts. The seventy-second system continues the vocal parts. The seventy-third system continues the vocal parts. The seventy-fourth system continues the vocal parts. The seventy-fifth system continues the vocal parts. The seventy-sixth system continues the vocal parts. The seventy-seventh system continues the vocal parts. The seventy-eighth system continues the vocal parts. The seventy-ninth system continues the vocal parts. The eightieth system continues the vocal parts. The eighty-first system continues the vocal parts. The eighty-second system continues the vocal parts. The eighty-third system continues the vocal parts. The eighty-fourth system continues the vocal parts. The eighty-fifth system continues the vocal parts. The eighty-sixth system continues the vocal parts. The eighty-seventh system continues the vocal parts. The eighty-eighth system continues the vocal parts. The eighty-ninth system continues the vocal parts. The ninetieth system continues the vocal parts. The ninety-first system continues the vocal parts. The ninety-second system continues the vocal parts. The ninety-third system continues the vocal parts. The ninety-fourth system continues the vocal parts. The ninety-fifth system continues the vocal parts. The ninety-sixth system continues the vocal parts. The ninety-seventh system continues the vocal parts. The ninety-eighth system continues the vocal parts. The ninety-ninth system continues the vocal parts. The hundredth system continues the vocal parts.

[illegible]

Nachtrag II.

Sehr schnell. (Ein Takt so schnell, als vorher ein drittel Takt.)

The first system of the musical score consists of eight staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom four are for piano accompaniment (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Sehr schnell. (Ein Takt so schnell, als vorher ein drittel Takt.)'. The music begins with a rest for the first seven measures, followed by a series of chords and melodic fragments in the eighth measure, marked with a forte 'f' dynamic and accents.

Sehr schnell. (Ein Takt so schnell, als vorher ein drittel Takt.)

The second system continues the musical score with eight staves. It features more complex rhythmic patterns, including triplets in the vocal parts, marked with 'cresc. sfz' (crescendo, fortissimo). The piano accompaniment also features triplets and is marked with 'sfz'. The system concludes with a 'ten.' (tenuto) marking over a long note in the vocal parts.

(Der Kalif wendet sich noch mit einigen freundlichen Gebärden an Margiana, Nureddin und den Kadi.)

The third system of the musical score consists of eight staves. It begins with the vocal parts singing 'kum!' (Come!). The piano accompaniment features a 'sfz' (fortissimo) marking. The system concludes with a 'ten.' (tenuto) marking over a long note in the vocal parts, followed by a 'f' (forte) marking in the piano accompaniment.

P. C. 135.

First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#). The music includes triplets and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte).

Second system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#). The music includes triplets and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Third system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#). The music includes triplets and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Der Vorhang fällt.

Fourth system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#). The music includes triplets and dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each containing multiple staves. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 3/4 based on the note values. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as 'ff' (fortissimo) and 'p' (piano) are used throughout. There are also some markings like 'zu 2.' and 'zu 3.' which might indicate specific performance techniques or fingerings. The notation is dense and detailed, typical of a professional musical score.



